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BIG YEAR P. 29

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Volume 26, Issue Number 16
December 14–20, 2016



COVER ART

Lighting the Way by **LILY PADULA**
lilypadula.com

OPEN CITY

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TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

(12/14) Everything to Me
Homeless Seattleites & their Pets

(12/14) Early Music Guild
Northwest Baroque Masterworks: Bach's Magnificat

(12/15) Dava Sobel
The Women Who Discovered the Universe

(12/15) Artist-in-Residence Findings
Chat Room: Politics of Resistance
With Minh Nguyen

(12/17) Earshot Jazz presents Duke Ellington's Sacred Music

(12/18) Serendipity Quartet presents Sunnier, Rainier
A String Quartet for Seattle

(12/22) How the Light Gets In
A Celebration of Leonard Cohen

(12/27) Jessica Bennett with Jeannie Yandel
Welcome to the 'Feminist Fight Club'

(1/5) Dave Zirin
The Collision: Sports and Politics in the U.S.

(1/6) Gary Taubes
'The Case Against Sugar'

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'The Secret Life of Fat'

(1/10) Wellspring Family Services and Town Hall present Building 'Resilience' Against Childhood Trauma

(1/11) Alexandra Wolfe
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(1/12) University of Washington and Town Hall present Hearing Aids and the Brain

(1/14) Tyler Nordgren
'Sun Moon Earth'

(1/15) Writers Resist
A Celebration of Free Speech

(1/19) Global Rhythms Ranky Tanky

(1/19) Suzanne O'Sullivan
It's Not 'All in Your Head'

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Protect Drivers' Rights

Africa, Local Driver

The City of Seattle plans to deny thousands of drivers a vote on whether they should be represented by the Teamsters union.

City Council President Bruce Harrell and Councilmembers Mike O'Brien, Kshama Sawant, Sally Bagshaw, and Lisa Herbold want to further limit the voting rights of part-time drivers like Africa, who depends on the flexibility of Uber to care for her children and build her real estate business.

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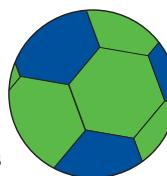




OPEN CITY

Ludicrous Sounders Are Ludicrously MLS Cup Champions

BY SPIKE FRIEDMAN



The Seattle Sounders FC are MLS Cup champions. This ludicrous season ends with the most ludicrously beautiful of results. That this Sounders team—that was in last place in July, that did not manage a shot on goal in the finals, that lost Clint Dempsey for the year mere months ago—is the MLS champion? Absurd!

Making the whole thing extra absurd, the Sounders' offense was miserable during the MLS Final. The vaunted duo of Nicolas Lodeiro and Jordan Morris were out of sync all night long. Long balls went skipping out of play, and the last few stretches of buildup play the Sounders managed just never connected. All of this meant that the Sounders went 120 minutes without an official shot on goal. Only with hindsight does the Sounders' inability to threaten Toronto FC's goal feel like anything resembling a winning strategy.

The Sounders' defense was really good. Toronto did more than Seattle offensively but still struggled to create anything resembling a clear-cut chance. Roman Torres and Chad Marshall were physical enough in central defense to prevent Toronto striker Jozy Altidore from muscling his way into any great shooting positions. Ozzie Alonso played through an injury in the midfield and was his usual imperious self—dispossessing the opposition. This was crucial, as Toronto midfielder Michael Bradley was effective at building up attacks all game.

And then there was Stefan Frei. Holy crap, that save. In extra time, bending backward, flip-

ping the ball right onto a defender's thigh so the ball could be cleared. Incredible. Truly incredible. A defensive moment of brilliance that will be written into Seattle championship lore alongside Sherman's tip, some Sonics play by Jack Sikma from before I was born, and the Mariners [FOOTAGE NOT FOUND].

And then penalties. Fucking penalties. The absolute cruelest way to decide a championship. Seattle got an early advantage when Bradley scuffed the ball into Frei, but then gave it away shortly thereafter when returning hero Alvaro Fernandez hit a tame effort right into the arms of Toronto's keeper. The teams were level at 4–4 after five kicks when Justin Morrow rattled the crossbar with his shot. That left center back, and my man of the match Torres, with an opportunity to win the match with a penalty kick he sunk coolly into the back of the net.

The Sounders haven't existed long enough to be a truly long-suffering team. Plus, they've won a host of other trophies in the past few years. And yet their ability to make the playoffs always had exceeded their ability to succeed in the playoffs. So many years of underachieving and heartbreaking losses lined up so quickly at the beginning of the franchise's history made eight years of futility feel like far more than that.

And now, after a season that saw the dismissal of a coach and more bad moments than the previous three combined, that's all washed away. The Sounders won the MLS Cup. Totally ludicrous. Absolutely wonderful. ■

What Winning \$10,000 Means for Novelist Peter Mountford

BY RICH SMITH

Like many (lucky) writers in town, Peter Mountford juggles a lot of jobs that don't pay very well. He's the events curator at Hugo House, a professor at Sierra Nevada College's low-residency MFA program, and the author of two novels, *A Young Man's Guide to Late Capitalism* and *The Dismal Science*.

You'd think with all his writerly success, the no-strings-attached \$10,000 he received for winning Artist Trust's 2016 Gar LaSalle Storyteller Award would be the little golden maraschino cherry atop his moneybags sundae. Not so, according to Mountford.

When I called him to talk about winning the award, he was "gobbling shockingly good ramen" in Port Townsend, where he teaches every year as part of a writers in the schools program.

"I feel excited!" he said about winning the award. He's been applying for Artist Trust awards—and every other local and national award he can find—for the last 10 years. He's snagged two 4Culture grants and two city grants in addition to the Gar LaSalle.

When the last fellowship passed him over, he e-mailed the director to ask for advice. The director told him that the judges looked at Mountford's CV and came to the conclusion that he didn't need the fellowship.

"This time I made it abundantly clear that, despite having a nice CV, I do not make a lot of money," Mountford said. He added: "Having a nice CV in the arts doesn't necessarily mean that you even make minimum wage. I teach at an MFA program, but I only get paid if the classes fill up. I sold a screenplay to James Franco and I got paid 25 cents. I work part-time at Hugo House, but that's a very cash-strapped nonprof. It all sounds very nice, but then you look behind the curtain—I mean, I have two kids. One year of childcare alone is \$10,000."

I asked him to back up and run that James Franco bit by me again. "We were paid a dollar, and it was split between four writers. Should the screenplay be produced—and it'll never be produced—everyone will be paid slightly more," he said.

"Everyone thinks you have it made if you sell TV rights for a book," he said. "But you only make about \$1,000. Maybe most writers would make \$5,000 to \$10,000 per episode if the show were to be produced. I think HBO pays \$25,000 for an option, which is way high, and they almost never make the show."

Mountford told me he averages about \$10,000 per year in proceeds from his novels. "Everything above that is some complicated

ONE HULK'S OPINION

Editorial Commentary from the Incredible Hulk

Dear puny humans... HULK BROKE! First, landlord make Hulk pay "extra tenant fee" for puny Bruce Banner! Then, Hulk get "let go" from Forever 21! (Hulk fight with assistant manager Jenny! Hulk HATE assistant manager Jenny! She body-shame Hulk.) And THEN Nigerian prince—not Black Panther—e-mail Hulk and ask for \$3,000! In return, Hulk get million bucks! But it six months and Nigerian prince not return Hulk e-mails. If Hulk can't trust Nigerian prince, who can Hulk trust?!!

Anyway, Hulk need money! So Hulk have plan: write fake news! Hulk hear Russia pay good rubles for stories that not have single fact. Hulk perfect for job, because Hulk SMASH facts! Watch!

SCANDAL! Captain America Not Born in America! Click Story!
WASHINGTON, DC—Puny humans think Captain America good American. Puny humans wrong! Captain America born in... *Latveria*? Same place as... *Doctor Doom*? Captain America is also jerk! The end!

CLICKBAIT! Black Widow in Love with Hulk! (Naked Picture)
NEW YORK CITY, NY—Puny humans think sexy Black Widow not got hots for anyone. That not right! Sexy Black Widow got hots for Hulk! "Oh Hulk!" Black Widow really said. "Black Widow want to kiss him on mouth hard." The end!

SHOCKING THING TO READ! Donald Trump Lie About Everything! (Win \$100 for Reading Article!)
WASHINGTON, DC—President-elect Donald Trump make big promise to win election—but according to lying "lamestream"



RYAN ALEXANDER-TANNER

media at *New York Times*, Donald Trump lie! Wait... if... *New York Times* always lie, does that mean Donald Trump not lie? Hulk confused. Hulk start to feel like world not make sense anymore. Hulk have serious concern about direction of America. Hulk sad and afraid. The end!

Maybe Hulk ask assistant manager Jenny for job back. Hulk work evening and weekend, no problem! At least until Nigerian prince pay Hulk. Then Hulk take Black Widow to Red Lobster! The end! ■

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to anonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



STEVEN WEISSMAN

WHO CAN CARE THE LEAST?

I'm so exhausted by Seattle. I have a lot of really amazing friends, but holy shit, there are so many passive-aggressive people. I took the bus to a concert and I got so many eye rolls and dirty looks. I understand that people don't care about the people around them, but sometimes it feels like a competition to see who can care the least. It's demoralizing. Why does it even matter which of us is the most detached? We'll all die someday regardless of how cool we are. I'm not even trying to say be more friendly, just stop looking down your nose at people. Maybe you think I'm some narcissistic pain in the ass or a naive small-towner, but is a little kindness too much to hope for? Would it kill you not to disdain my existence? For the love of god, if you're not going to actively be nice, you could at least stop pretending you're better than me. I'll try if you try.

—Anonymous

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WEED

The Wonders of Working Out with Weed

What Do Fitness Experts Say?
What Does the Science Say?

BY LESTER BLACK

Two years ago, I left Seattle on a bicycle and rode 1,400 miles down the Pacific Coast. It was an amazing, life-changing experience that was also frequently boring. As the scenery changed from state to state, my process remained utterly the same—push the pedal down, push the other pedal down, repeat. I quickly realized that weed was a wonderful medicine when you're working out for more than 10 hours a day, every single day. Luckily I had stocked up on cannabis from a medical dispensary.

People have probably realized the benefits of using cannabis while being active for thousands of years. But legalization has allowed certain athletes and trainers to publicly support the combination.

Joel Benjamin, who runs cannabis-friendly yoga classes at his Yogasmith studio in Georgetown, said cannabis can help you practice in ways you hadn't thought of before. "It can definitely be a nice way to mix your practice up. It opens up your body just like it opens up your mind, it can be very freeing," Benjamin said. "People who have the same practice that they do every time they roll out their mat can suddenly find themselves moving in new ways."

The majority of personal trainers I contacted declined to be interviewed for this story, but Ivy Karlinsky, a personal trainer at Transform 180 Training in Belltown, said she was skeptical of the benefits of using cannabis while lifting weights. "I can't say that I would feel comfortable in a gym setting training someone who was under the influence of anything," Karlinsky said. She added that she didn't know of any trainers in Seattle who were receptive to the idea.

But if you move to San Francisco, you could soon join the world's first cannabis-friendly gym. Jim McAlpine is planning on opening Power Plant Fitness in February and said the gym will have a specific area for smoking, vaping, or eating weed. McAlpine has also created a line of edibles, and he started the 420 Games, a friendly competition event that travels around the country. It took place in Seattle's Magnuson Park last July.

McAlpine said cannabis helps him focus his mind and motivate himself through his workouts. "The most important muscle or piece of an athlete's body is their mind," he said. "That last rep or that last mile, it's not the muscles that get you through, it's your mind."

McAlpine said being high actually increases the amount of control he has while working out. "You need to focus mentally when you're working out, and you have a greater degree of focus," he said.

So who's right, McAlpine or Karlinsky?



THE STRANGER

My monthlong bicycle trip convinced me that being high helps me work out. But what do the scientists say?

Unfortunately, like so many scientific questions around pot, the science is still out. A 2015 review in the journal *Sports Medicine* called out the arguments on both sides as purely anecdotal, and it called for more research on the subject. That may take a while—the DEA's current scheduling of cannabis makes it ridiculously difficult for researchers to study anything relating to cannabis.

Scientists have found some interesting connections between cannabis and exercise. There is strong evidence that cannabis can

have anti-inflammatory effects, which probably accounts for why many athletes (like Arnold Schwarzenegger after winning a body building title in 1975) enjoy cannabis as a soothing post-workout supplement.

There's also evidence that the active chemicals in cannabis are the same ones that give people the euphoric "runner's high" feeling. Endorphins are commonly given credit for the feeling, but recent research shows that endorphins are unable to physically affect the brain. Instead, our brain creates its own THC-like chemicals that react with the same endocannabinoid system that weed operates on.

Stoners may also be healthier than sober folks. A 2013 study conducted by the Harvard Medical School found that cannabis use was associated with smaller waist size and lower insulin levels, and a 2015 study by the University of Michigan found cannabis users have a 30 percent lower risk of diabetes. But both studies acknowledged the need for more research.

When I was conducting my own reefer research on the coast, I would smoke almost every day, usually in the afternoon when I needed a little more inspiration to make it to my goal for the day.

State Route 1 is constantly undulating—it runs along the beach, up and over headlands, and then back along the beach. Smoking weed helped me relax into those climbs instead of just charging over them. I would concentrate on finding a rhythm and not breaking it, even if I was moving at barely five miles an hour. I would start chanting, rhythmically punctuating each downward pedal with a meaningless word, until I slowly rolled over the hill's crest.

I would have felt ridiculous muttering to myself all alone on the coast, but my mind was completely consumed by what I was doing. Cannabis hadn't kept me on the couch—it had helped me complete the greatest physical journey of my life. ■

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LILY PADULA

One Seattle Murder, Two Devastated Families, and a Question: What Constitutes Justice?

Brent McDonald was walking on a Belltown sidewalk when he met Richard Whitaker and his death. A year later, the people most affected by this crime were asked to weigh in on the proper punishment.

BY SYDNEY BROWNSTONE

At three o'clock in the morning on December 13, 2015, Richard Whitaker shot a man walking toward him and his girlfriend on a Seattle sidewalk. The bullet lodged itself in the right side of the man's chest, and by the time medics delivered the man to Harborview Medical Center, he was declared dead.

Whitaker did not know the man he shot. Fifty-five years old, short and stocky, Whitaker dealt crack, as he had done for most of his life. He started carrying a gun after he had been stabbed, attacked multiple times, and held up at gunpoint on the street, according to his publicly appointed defense attorney. Whitaker's first conviction for dealing crack came before he was old enough to drink, and three more drug convictions followed. Then assault, theft, attempting to elude. A burglary conviction lengthened his rap sheet, too. In 2014, Whitaker was convicted of yet another drug charge, but he failed to show up when the verdict was delivered. The judge in that case issued a warrant for Whitaker's arrest the same day, but he was never caught. Had Whitaker showed up for the verdict,

or had authorities found him afterward, he would have been in prison—not on the Belltown sidewalk that night with the man he killed.

Brent McDonald had little in common with his killer other than the color of his skin and his gender. He was 49 years old, a working artist who taught woodworking to teenagers at the Coyote Central after-school program in the Central District. He was a handsome and fit African American man, with big, expressive eyes and a sprinkling of salt and pepper in his mustache and on his chin. People who knew McDonald described him as quiet, gentle, and endlessly supportive of his students' self-directed creativity. Once he helped a student, a 12-year-old girl, craft a solar-powered lantern in the shape of an eight-foot-long polar bear. That kind of ambition in working with students was typical. In the summers, McDonald helped kids create works of public art all over the city. In winter, he'd direct woodworking and metal projects indoors. The week before he was shot, McDonald was on track to finish helping a group of refugee middle-school students build soapbox derby cars.

Sometimes, after a day of working with students, McDonald would take the number 3 bus from Coyote Central to Belltown, where he used to live, and then head to Shorty's, a Coney Island-themed dive bar illuminated by a collection of pinball machines in the back. McDonald would drink there, catch up with old friends in the neighborhood, and play video games.

On that early December morning, one year ago this week, McDonald was leaving Shorty's and Whitaker was hanging around on the sidewalk while his girlfriend stood next to him. Whitaker saw McDonald. Surveillance video reveals no altercation between the two men. It shows no aggressive behavior from McDonald, just McDonald walking by and the possibility that brief words were spoken. Soon after, Whitaker killed McDonald. Later, Whitaker's defense attorney would tell a judge that the shooting was done in self-defense, that it was motivated by Whitaker's streetwise vigilance and a particular concern Whitaker held for the safety of his girlfriend, Wendy White. Prosecutors would argue the opposite: that the self-defense claim was bogus and that Whitaker, who, like his ►

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► victim, was African American, wasn't afraid of McDonald but simply annoyed by his presence. In October, a jury convicted Whitaker of murder. A month later, a King County Superior Court judge called a downtown Seattle courtroom to order to decide what justice for Brent McDonald would mean.

Richard Whitaker was born Richard Roundtree Jr. and, according to court testimony, grew up amid hard circumstances in South Central Los Angeles. He told a social worker hired by his defense team that his cousin was a founding member of the Crips, and that his father, his namesake, robbed a bank. After shooting at police during that bank robbery, Richard Roundtree Sr. left the family for prison. Whitaker was 6 years old at the time. Not long after, Whitaker became involved in gang life. "Gang membership was not optional in the neighborhoods in which Mr. Whitaker grew up," Whitaker's defense attorney wrote in a pre-sentencing brief. Whitaker was one of six children, and his mother, now raising them all by herself, worked two jobs. It wasn't enough. As a teenager, Whitaker dropped out of school to run with the gang members in his neighborhood and help support the family.

The same year that Richard Whitaker's father went to prison, Brent McDonald was born in St. Joseph, Missouri, to Charlesetta and Roscoe "Rock" McDonald. His family later moved to Seattle where, as a teenager, McDonald was swept up in the city's integrated busing effort. Both McDonald and his older brother, Brian, were bused to West Seattle High School. "The school was rampant with racism," Brian McDonald wrote in a letter to Whitaker's sentencing judge. "And I'm not talking about students—I'm talking about faculty. My first day at school, I had a teacher say to me that although she had not seen me do anything wrong, she was sure that I had."

Still, childhood friends described Brent McDonald as a creative kid bursting with productive energy, someone who loved dancing and roller-skating and sneaking out to B-boy competitions. McDonald's partner of 10 years, Danielle Logan, said that love of movement stayed with McDonald his entire life. As an adult, he practiced martial arts, but that was not his only outlet. Once, Logan found him roller-skating to disco music in their garage.

McDonald also possessed a rare ability to be present with others and listen, Logan said. "I feel like one of his superpowers was that he could really see you, and help you to see yourself," she told the judge at Whitaker's sentencing hearing on November 16. "And [he would] encourage you to help express that person in whatever creative way you were meant to do that."

One of the people McDonald encouraged was Logan's daughter, Alleya. "He helped raise my daughter, our daughter, for 10 years," Logan said, her voice breaking. "He was the perfect person to help with that job. She's more like him than she is like me."

During the decades that McDonald spent making art or mentoring those around him, Whitaker kept getting into trouble. Whitaker didn't see his father for 20 years after he went to prison, and when he finally did see

his father again, it was through a prison fence on Puget Sound's McNeil Island. This was in 1989, before McNeil Island became a facility for dangerous sex offenders. Back then it housed a general population of convicted criminals, and Whitaker told his defense attorney that as he was being booked into McNeil Island to serve a two-year sentence for second-degree assault, he saw his father being released after serving a four-year sentence for escaping jail and several drug charges.

According to a social worker who interviewed him ahead of sentencing, Whitaker had in recent years tried to exit his drug-dealing career. After being released from prison in 2013 for another drug conviction, this one from 2008, Whitaker enrolled in South Seattle Community College for job certification training. He later told this social worker that he applied for several jobs but was never hired because of his criminal record, so he gave up and went back to selling drugs. This social worker also described Whitaker as hypervigilant, someone who constantly feared people were after him. "Clinically, he would benefit from a mental health evaluation with an eye toward post-traumatic stress disorder," she wrote in a psycho-social evaluation submitted to the sentencing judge.

"It's hard to take, that someone who brought so much kindness and beauty and joy into the world was taken in such an ugly and violent and senseless way,"

On November 16, 2016, a little more than 11 months after Brent McDonald died on the pavement of a Belltown sidewalk, two King County Jail officers led his killer into a courtroom crowded with McDonald's friends and family. Richard Whitaker wore a red jumpsuit and orange socks with sandals. The officers removed his handcuffs as he stood next to his attorney, facing the sentencing judge.

Danielle Logan stood just feet away from her partner's killer and told the judge about the man she loved. She held up pictures of funny faces he used to make and described the outdoor rooms he built so the family could spend their entire summers outside. When Logan was finished, Roxanne McDonald, Brent McDonald's sister, approached the bench.

"We love him so much," she said, her voice cracking into short, uneven sobs.

Roxanne described her brother's goofy laugh, how kind and helpful and caring he was. "And just the important work he did with the kids at Coyote Central," she said. "You see evidence of that all over the city."

The impact of McDonald's life now well beyond question, the proceedings turned toward a more difficult question: What constitutes justice? What could possibly constitute justice in the eyes of McDonald's surviving family? What could possibly constitute justice in the eyes of Whitaker's family? Or in the eyes of Whitaker himself?

In court, Logan didn't answer these questions directly. McDonald's sister, Roxanne, did.

"It's hard to take, that someone who brought so much kindness and beauty and joy into the world was taken in such an ugly and violent and senseless way," Roxanne told the judge. "I want to ask the court, please give Richard Whitaker the maximum sentence allowed for causing the death of my brother, Brent McDonald."

For murder in the second degree and unlawful possession of a firearm in the first

degree, the state prosecutors asked for the maximum: 457 months, or 38 years, in prison. For Whitaker, now 56, with a bullet still lodged in his hip from a prior shooting, 38 years in prison would likely mean dying behind bars. In court, Whitaker's defense attorney—after bringing in the context of Whitaker's life, after describing the absence of choices he had after being incarcerated—asked for 15 years instead.

Once Whitaker's defense attorney had made his case, he invited two women to approach the judge to speak. They had been sitting together quietly in the middle of a courtroom bench that was otherwise populated by Brent McDonald's friends and family.

One woman, significantly younger than the other, helped up her elderly seatmate, who was wearing a full-length winter coat and hat. Together, they moved close to the judge's bench.

"I love my brother very much," Deborah Roundtree, the older woman in winter clothing, said. Richard Whitaker was her only surviving relative and had been helping her family for years, she explained. Yes, he sold crack. Yes, he had been incarcerated. But when her family was swamped in eviction notices and electricity bills, it was Whitaker, the brother standing to the left of her in the red jumpsuit, who would step in and make the difference between having lights and food or going without. "He's all that I have left," Roundtree continued. "I don't want my brother to die in prison, and I don't want him to die, or have anything happen to me or mine when my baby brother's in prison."

She continued, her words faltering: "I know that he can't take it back, but please, your honor, I'm just asking for some type of leniency for us. And I'm sorry for his family, too. With all my heart, I'm sorry. I've faced so much death in my life—I know what that's like. We've lost 11 people in our family in four years."

To illness or violence, Roundtree didn't say.

After Roundtree finished, the younger woman, her daughter Pasjonne, spoke. "My uncle in my life has always acted as a protector," she said. She, too, asked the judge for leniency.

Then Whitaker turned his back to the judge, faced the McDonald family, and placed his hand over his heart. It was the first time in court that he had addressed his victim's family or displayed much emotion at all. "I'm very, very, very sorry," he said, his eyes wet. "And I would just hope, if you take it from your heart, to forgive me."

Sentencing hearings like this one happen multiple times a day, every day of the week, in courtrooms across the country. Each one, including this one, becomes a test of what we call justice.

"I have been thinking about justice," Brian McDonald, Brent's older brother, wrote in his letter to the sentencing judge. "And I realize I have no idea what the word means. We so often use it to mean vengeance, but I haven't the stomach for vengeance. I discovered after my brother was killed that hatred does not come easily to me."

McDonald's letter, a searching meditation on cause, effect, and recompense, continued: "I have no idea of the forces that shaped Mr. [Whitaker]. He is slightly older than I am, which means he undoubtedly suffered many of the same indignities that Brent and I did. Those who don't have to suffer the constant insults and slights and plain injustices that occur because one walks around in black skin have a hard time comprehending what it does to one's psyche. Sometimes the path of least resistance is to live down to the expectations others have of you. The struggle to prove

your worth or humanity can sometimes be a heavy load and sometimes people break under the strain."

He wondered, in his letter, if his brother's killer might have grown up in a house with lead paint, "as so many poor children of color have." He wondered if his brother's killer might have grown up "in a house without love." He wondered why we, as a society, don't stop perpetrating injustices "against little kids." He wrote: "Because we don't bother to do that, my brother is dead and Mr. [Whitaker] will more than likely spend the rest of his life in jail. For me, this is two lives wasted. I guess I'm saying I wish we had a different system. But this is the system we have."

Brent McDonald had little in common with his killer, Richard Whitaker, other than his gender and the color of his skin. But on that sentencing day in court, the jury's verdict having been delivered five weeks earlier and the punishment now in the judge's hands, Deborah Roundtree pointed something out. It was a simple observation. It was a heart-wrenching truth. Both Brent McDonald's family and the family of Richard Whitaker do have one thing binding them together: a connection to a black man they loved, believed in, and relied on.

The face of Judge Hollis Hill, a white woman with 42 years of experience in the criminal justice system, offered little indication of what she may have been feeling that day. Her sober, focused expression didn't change between hearing McDonald's family mourn for their loss and hearing Whitaker's family plead for leniency.

Judge Hill told the courtroom that she hoped the sentence she imposed would bring some measure of comfort to Brent McDonald's family, to help them in their process of grieving and healing.

"To Mr. McDonald's brother, who wrote to the court that he did not know what justice is, all I can say is I understand why," she added. "Justice cannot bring home your brother; and the friend, son, partner, mentor, colleague, and creative spirit that Brent McDonald was to so many. And neither can justice repair the broken man who stands before me ready to be sentenced."

Judge Hill said that Whitaker's family history also resonated with her. Speaking directly to Whitaker, she said: "I would have preferred to be on the front end of your life when you were a child with unaddressed needs than at this stage of your life, required to impose a just sentence. But, ironically, Brent McDonald was a man on the front end of the lives of many children and youth, kids of color, kids who needed a role model, kids who needed a mentor. Because of your efforts, those children are victims, too."

Hill then sentenced Whitaker to 34 years, just four years shy of the punishment the state prosecutors and McDonald's sister wanted, but effectively life in prison. Soon, McDonald's friends and family would be hugging one another in the hallway outside the courtroom with relief, with the knowledge that the man who killed their loved one wouldn't be able to do to others what he had done to them.

Brent McDonald's family couldn't see Richard Whitaker's face as Judge Hill read the sentence, but they could see that he fumbled so badly with the pen given him to sign his sentencing paperwork that he dropped it to the floor. Whitaker's defense attorney then picked it up, handed it back, and allowed him to finish.

Deborah Roundtree sat still, staring straight ahead, as Judge Hill spoke. As Whitaker was put in handcuffs again and led away, she looked up at her brother and said something just loud enough for him to hear: "I love you, baby." ■

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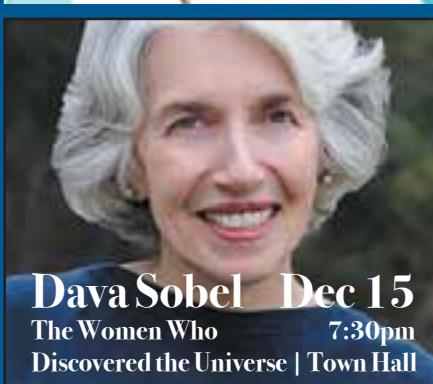
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SAVAGE LOVE

Slouching Toward 2017 BY DAN SAVAGE

Perhaps you're not the best person to ask, being a cis white man, but as a queer woman of color, the election had an extremely detrimental effect on my relationships with my white partners. I love and care for them, but looking at those results has me wondering why the fuck they didn't do better in reaching out to their shitty relatives? I'm sick of living at the whim of white America. I'm aware this is the blame stage of processing, but it's left me unable to orgasm with my white partners. I'm really struggling with what Trump means for me and others who look like me. I know my queer white partners aren't exempt from the ramifications of this, but I wish they had done better. Respond however you like.

Devastated Over National Election

First and most importantly, DONE, you don't have to fuck anyone you don't wanna fuck—period, the end, fin, full stop, terminus—but we owe it to ourselves to be thoughtful about who we're fucking, who we aren't, and why.

Data isn't a turn-on for most people, DONE, and I'm not suggesting the data I'm about to cite obligates you to fuck anyone. But queer voters (a group that includes millions of people of color) didn't just reject Trump, they did so by wider margins than some communities of color (groups that include millions of queers). While 14 percent of LGBT voters backed Trump, 28 percent of Latino voters and 19 percent of Asian American voters backed Trump. (Only 8 percent of African Americans voted for Trump.) The shitty and unfathomable votes of some POC—and some queers (WTF, 14 percenters?)—doesn't get your white partners off the orgasm-killing hook. It's possible your white queer partners didn't do enough to persuade their families back in Clinton County, Iowa, to vote against hatred, fascism, racism, and Trump. (Trump won Clinton County, Iowa, by five depressing points.)

Like you, DONE, I'm struggling with what this election means. I'm not going to tell you what to do, or who to do, or how to process the election. I am going to tell you to talk with all your partners about your fears and your anger, and I encourage you to do whatever and whoever feels right going forward.

If the GOP can send a huge prick like Donald J. Trump to the White House, why can't we send our own pricks? My modest proposal: a coordinated effort to send thousands of dildos to Trump on January 21—enough dildos to make news and get under his thin skin. This coordinated effort would be supplied and vetted by responsible, women-friendly sex shops with a portion of the proceeds going to Planned Parenthood, LGBT charities, and the ACLU.

Donald Is Loathsome,
Disastrously Outrageous

I like the way your mind works, DILDO, but your plan would result in good dildos going to waste. So perhaps we should do a dildo version of the ice-bucket-challenge thing instead? You gift a dildo to someone through a cooperating, woman-friendly, progressive sex-toy shop, and that person gifts a dildo to someone else, and so on. A portion of the proceeds for each gifted dildo goes to groups fighting Trump's agenda and a card gets sent to Trump letting him know a dildo was gifted to a deserving orifice in his name and a worthy organization benefited. Nearly 100,000 people have made donations to Planned Parenthood in Mike Pence's name since the election, and that's made news. This could too, DILDO.

If someone wants to run with this idea, I've purchased the URL marchofdildos.com. Get in touch, show me your plan, and I'll gift the URL to you.

My wife enjoys being submissive and getting spanked. A few weeks ago, she asked to put



JOE NEWTON

that part of our sex play on hold. The ugliness of Trump's sexual aggressions made her feel strange. We joked about the fun we'd have after the election. Well, here we are, and that asshole and his misogyny are going to be front and center for the next four years. How do we get back to being us?

Upsetting News Sincerely
Unnerves Best Spouse

Voting rights, health care, public education, legal pot, police reform, a habitable planet, LGBT equality, our undocumented friends, coworkers, and lovers—the Trump misadministration is going to take so much from us, UNSUBS. We can't let them take our kinks, too. Encourage your wife to feel the shit out of her feelings and don't pressure her or rush her—and if she needs to put spanking on hold for the next four years, I wouldn't blame her and you shouldn't shame her. In the meantime, UNSUBS, maybe spanking your ass would make her feel better?

I have an idea for something that I think might make it a bit easier for us to survive Trump. What if there were "Trump Minus 100" parties? Every time we get another 100 days closer to the end of the Trump/Pence administration, we have a get-together to celebrate, commiserate, protest, raise money, whatever. The first party would be just a few days before the inauguration—to stiffen people's resolve—and then three or four parties a year after that. Here are the dates fall out: Sunday, January 15, 2017 (1,100 days left); Tuesday, April 25, 2017 (1,000 days left); Thursday, August 3, 2017 (900 days left); Saturday, November 11, 2017 (800 days left); Monday, February 19, 2018 (700 days left); Wednesday, May 30, 2018 (600 days left); Friday, September 7, 2018 (500 days left); Sunday, December 16, 2018 (400 days left); Tuesday, March 26, 2019 (300 days left); Thursday, July 4, 2019 (200 days left and the Fourth of July!); Saturday, October 12, 2019 (100 days left); Monday, January 20, 2020 (0 days left). What do you think?

One Hundred Days At A Time

Something about seeing the next four years broken up into 12—just 12!—100-day chunks makes it seem less daunting. Orange Julius Caesar can do a lot of damage over four years, of course, but breaking his term into 100-day increments, and making each hundredth day a day of action, is a great idea. If someone out there wants to pick up OHDAAT's idea and run with it, I purchased the URL TrumpMinus100.com. Get in touch, show me your plan, and I'll pass the URL on to you.

In response to Peaceful Protester from a couple of weeks ago—the reader who suggested protesting at Trump's inauguration—everyone needs to know that a protest is already planned! It's called the Women's March on Washington, but all genders are welcome, and local protests are being organized around the country for those who can't make it to Washington, DC.

Protesting in Minnesota

Thanks for sharing, PIM!

CONFIDENTIAL TO OAKLAND: My heart goes out to all the lovers, friends, family members, and artistic collaborators of the musicians, artists, poets, writers, filmmakers, and students who lost their lives in the fire at the Ghost Ship. Terry and I made a donation to the "Fire Relief Fund for Victims of Ghostship Oakland Fire" at YouCaring.com. Please consider making a donation if you can. ■

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PERFORMANCE

Dina Martina Christmas Show

DON'T MISS You'd think the chubby-older-woman-with-a-hairy-back-and-no-talent-but-thinks-she's-God's-gift-to-singing shtick would get old, but it doesn't, because Grady West, who inhabits her horrible fashion choices, is a world-class artist, a first-rate writer, and a comedy genius. (He has a Stranger Genius Award.) There's something so enduringly brilliant about Dina Martina's incurably bonkers self-empowerment, but also something grim and

beastly about who she would be without it. I saw the *Dina Martina Christmas Show* with someone who hadn't seen a Dina show in a decade, and she couldn't believe how much funnier it was than she remembered. (*Re-bar, Wed-Mon, \$22/\$25, through Dec 31*)

CHRISTOPHER FRIZZELLE

We also recommend...

9 OUNCES: A One-Woman Show by

Anastacia Tolbert: Gay City, Dec 15-18, 7 pm, \$15-\$20

A Christmas Carol: ACT Theatre, Tues-Sun, \$54-\$89, through Dec 28

Christmas S*show:** The Pocket Theater, Sun Dec 18, 4 and 8:30 pm, Dec 19-20, 7 pm, \$10

Disney's The Little Mermaid: The 5th Avenue Theatre, Tues-Sun, \$36-\$141, through Dec 31

Fist and Shout: Rendezvous, Wed Dec 14, 7:30 pm, \$8/\$10, 21+

George Balanchine's The Nutcracker: McCaw Hall, Tues-Sun, \$22-\$136, through Dec 28

Hedwig and the Angry Inch: Paramount Theatre, Dec 14-18, \$35-\$100

Homo for the Holidays 2016: Oddfellows West Hall, Thurs-Sun & Tues, \$25/\$32/\$195, through Dec 26

Krampus Christmas: Seattle Immersive Theatre, Wed-Sun, \$35-\$325, through Jan 1

Mimosas Cabaret: A Boob Job for Christmas: Narwhal, Sat-Sun, 1 pm, \$25, through Dec 18

Neal Kosaly-Meyer: Finnegans Wake: Chapel Performance Space, Sat Dec 17, 8 pm, \$5-\$15

Peter and the Starcatcher: Arts West, Tues-Sun, \$19-\$39.50, through Dec 23

Sleep Is for the Weak IV: Theatre Battery (Kent Station), Sat Dec 17, 8 pm, free

The Slipknot: 18th & Union, Fri Dec 16, 7:30 pm, Sun Dec 18, 4 pm, \$15-\$25, through Dec 23

Tig Notaro: Moore Theatre, Thurs Dec 15, 8 pm, \$32.50

Vietgone: Seattle Repertory Theatre, daily, \$57/\$64, through Jan 1

Complete listings at strangerthingstodo.com

READINGS & TALKS

Dava Sobel: The Women Who Discovered the Universe

DON'T MISS Intellectually shallow and priggish internet pundit Milo Yiannopoulos has been "debating" with journalists on BBC 4 and "speaking" nonsense about gender. One of his more recent misogynistic hobbyhorses is the idea that women aren't cut out for careers in science and "maths." Dava Sobel's latest work of nonfiction, *The Glass Universe*, is one of the many books of hers we can buy and throw at his head. This one recounts the story of the group of 19th-century women who, from their desks at Harvard College Observatory, showed us the stars in a way we'd never seen them before by inventing the fucking spectrum we use to identify them. (*Town Hall, Thurs Dec 15, 7:30 pm, \$5*) **RICH SMITH**

We also recommend...

All Power: Visual Legacies of the Black Panther Party

Panther Party: Elliott Bay Book Company, Wed Dec 14, 7 pm, free

Donna Miscolta: Third Place Books Seward Park, Thurs Dec 15, 7:30 pm, free

Everything to Me: Homeless Seattleites and their Pets: Town Hall, Wed Dec 14, 7:30 pm, \$5

Origin Stories: All We Left Behind: The Pine Box, Wed Dec 14, 8 pm, free, 21+

Pundamonium: The Seattle Pun Slam!: Peddler Brewing Company, Wed Dec 14, 6:30-9:30 pm, \$6, 21+

Complete listings at strangerthingstodo.com

FOOD & DRINK

Feast of the Seven Fishes: A Filipino Holiday Pop-Up

DON'T MISS Local pop-up purveyor Melissa Miranda is hosting a Filipino-themed version of the very Italian Feast of the Seven

Continued ►

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THINGS TO DO ARTS & CULTURE

Fishes at Bar Del Corso. This makes good sense, as she is a Pinay from Seattle who went to Italy for her culinary training. She's thrown a few other pop-ups, but this one should be a doozy, as it's at one of the city's best Italian joints, in one of the city's most traditionally Filipino neighborhoods, and it's composed entirely of seafood, which Seattle has a dazzlingly fresh and abundant selection of. Also, on her way back from Italy, she spent some time in New York, where she was a guest chef at fancy Filipino restaurant Maharlika. In an interview on the owner's blog, she was asked if it was rough working in the male-dominated culinary industry, and had this to say: "Let's just say it hasn't been easy... I remember one of the first times I walked into a kitchen here in New York, and the whistling and hollering started, and the staff asked if I was the new hostess. Once I was introduced as a visiting chef, the look on their faces was worth it all." Fuck yeah. (*Bar del Corso*, Sun Dec 18, seatings at 6:30 and 8:30 pm, \$65) **TOBIAS COUGHIN-BOGUE**

We also recommend...

Happy Hour Food Walk: Chinatown-International District, Thurs Dec 15, 4-7 pm, free
Lutefisk/Lutefisk Dinner: Swedish Cultural Center, Fri Dec 16, 6:30-8 pm, \$30/\$35
Oysters and Bubbly: Bottlehouse, Wed Dec 14, 6-9 pm, \$35
Wine with Friends: The Girl Empowerment Edition: El Centro de la Raza, Wed Dec 14, 5-7 pm

Complete listings at strangerthingstodo.com

FILM

Star Wars: Rogue One

DON'T MISS I was 7, spending the summer in Seattle and expending a large amount of mental energy in the doomed project of removing the African accent from my developing American English. I was tired of my Washington, DC, classmates making fun of it, and I wanted to return to school that fall sounding just like Flip Wilson, my hero at the time. For complicated reasons—busy parents, culture shock, lack of friends outside of the family circle—I had reached the age of 7 without seeing a single movie. The whole business was a mystery to me. What is it people saw in those big boxes? Because everyone was talking about *Star Wars* that summer, I begged my Maiguru Sana (Auntie Sana, my mother's big sister) to take me to a screening. She agreed. She too had never seen a movie in her life—she was 33. Because her husband's time was completely occupied by a PhD dissertation, she had the free time to watch *Star Wars* with me. We went to Wallingford, we entered the theater, we sat near the front row. The screen opened, the spectacle began, the spectacle ran, the spectacle ended, and I was totally transformed. (My aunt, on the other hand, slept during the whole movie—even the loud space battle couldn't wake her up.) Now to explain the meaning and cause of the great transformation. I went into *Star Wars* a Christian and walked out of it an atheist. Before seeing the movie, I understood the war of Good and Evil to be an entirely Christian one: God versus Satan. The war happened on the ground, in the sky above, and in the immense dark space beyond the moon. The universe was ordered by heaven and hell. So imagine the shock of seeing on the screen a whole different

order, a whole different war between the forces of Good and the forces of Evil. A war, furthermore, that made no mention of Jesus, or Lucifer, or the star of Bethlehem, the Romans, the beasts in "The Book of Revelations," the Last Supper. Yet, in the absolute absence of this Christian moral order, I still sided with those who were good and was against those who were bad in a galaxy far, far away. In the bright afternoon light, I realized that God was limited, what was infinite was the Good itself, and that the Good could take on different shapes (Obi-Wan Kenobi, John; Luke Skywalker, Jesus; Princess Leia, Mary). On the bus back to the University District, my head was on fire. It was like seeing the world for the first time. I was born again. All of that said. I suspect that the second *Star Wars* film in the current sequence, *Rogue One: A Star Wars Story*, will not be as good as the first, *Star Wars: The Force Awakens*. The first sequence, as we know, was not like this. Its first film, *Star Wars*, was much weaker than the second, *The Empire Strikes Back*.

CHARLES MUDEDE

We also recommend...

Arrival: Various locations
Doctor Strange: Various locations
The Eagle Huntress: Seven Gables, \$10.50
The Edge of Seventeen: Various locations
The Eyes of My Mother: Northwest Film Forum, Dec 14-18, \$11
Fantastic Beasts and Where to Find Them: Various locations
It's a Wonderful Life: Grand Illusion, through Dec 29, \$9

La La Land: Various locations, opens Fri Dec 16

Manchester by the Sea: Various locations, \$12

Miss Sloane: Various locations

Moana: Various locations

Moonlight: Various locations

Office Christmas Party: Various locations

Oyster Factory: Northwest Film Forum, Thurs Dec 15, 7:30 pm, Sat Dec 17, 4 pm, \$11

Peter and the Farm: Northwest Film Forum, Wed Dec 14, 7:30 pm, Thurs Dec 15, 7 pm, \$11

The Princess Bride Quote-Along: SIFF Film Center, Fri-Sun, 7 pm, \$15, through Jan 2

Torrey Pines: Henry Art Gallery, Thurs Dec 15, 7 pm, \$10

Root to Branch: The Film Work of Ousmane Sembene, Gloria Rolando, Euzhan Palcy, and Julie Dash: Frye Art Museum, Thurs Dec 15, 7-8 pm, \$13/\$30

Complete listings at strangerthingstodo.com

ART

The Bureau of Arts & Culture

DON'T MISS Art in the age of Donald Trump can no longer be neutral. When I walked into *The Bureau of Arts & Culture*, the new exhibit by PDL (a collective that includes Jed Dunkerley, Greg Lundgren, Jason Puccinelli, and Arne Pihl), my question was this: What part of Trumpism is it challenging? After a look at the 21 installations, I concluded that the answer was capitalist realism. The show presents proposals that imagine other kinds of economies, connecting art to circuits that are clearly outside of the market. Some of the proposals in the show are comic and some are very serious. The whole show argues that there is an alternative, and its materialization will require a little dreaming, a little nonsense,

THINGS TO DO ARTS & CULTURE

and a lot of courage. (*King Street Station*, Dec 17-18, 12-6 pm) **CHARLES MUDEDE**

We also recommend...

ART EVENTS

Artist Talk: Al Farrow: Bellevue Arts Museum, Sat Dec 17, 12-2 pm, \$10

Hannah Patterson: El Capitan Apartments, Thurs Dec 15, free

Punk Rock Flea Market: V2 Arts Center, Dec 20-22, 4 pm, \$1

MUSEUMS

30 Americans: Tacoma Art Museum, Tues-Sun, \$14, through Jan 15

African Renaissances: Seattle Art Museum, Wed-Mon, \$25, through July 16

Big Picture: Art After 1945: Seattle Art Museum, Wed-Sun, \$25

Black Bodies in Propaganda: Northwest African American Museum, Wed-Sun, \$7

Chuck Close Photographs: Henry Art Gallery, Wed-Sun, \$10, through April 2

Divine Ammunition: The Sculpture of Al Farrow: Bellevue Arts Museum, Dec 16-May 7, Tues-Sun, \$12

Everything has been material for scissors to shape: Wing Luke Museum, Tues-Sun, \$14.95, through April 16

Go Tell It: Civil Rights Photography: Seattle Art Museum, Wed-Mon, \$25, through Jan 8

Jennifer West: Film Is Dead...: Seattle Art Museum, Wed-Mon, \$25, through May 7

MOTHA and Chris E. Vargas present: Transhirstory in 99 Objects: Henry Art Gallery, Wed-Sun, \$10, through June 4

Paul McCarthy: White Snow, Wood Sculptures: Henry Art Gallery, Wed-Sun, \$10, through Jan 15

Tabaimo: Utsutsushi Utsushi: Asian Art Museum, Wed-Sun, \$9, through Feb 26

Terratopia: The Chinese Landscape in Painting and Film: Asian Art Museum, Wed-Sun, \$9, through Feb 26

To: Seattle | Subject: Personal: Frye Art Museum, Tues-Sun, free, through Jan 8

Victoria Haven: Blue Sun: Olympic Sculpture Park, free, through March 5

We Are the Ocean: An Indigenous Response to Climate Change: Wing Luke Museum, Tues-Sun, \$14.95, through Nov 12, 2017

Yves Saint Laurent: The Perfection of Style: Seattle Art Museum, Wed-Mon, \$25, through Jan 8

GALLERIES

10th Annual Holiday Mini Art Extravaganza: Ghost Gallery, Thurs-Sun, free, through Feb 5

American Painting Today: V2 Arts Center, free, through Dec 17

Christine Babic: When She Dies, You

Too Will Die: Center on Contemporary Art (CoCA), Thurs-Sat, free, through Dec 23

Christopher Shaw: The Tea Library III: ArtXchange, Tues-Sat, free, through Jan 21

A Closer Look: Pivot Art + Culture, Tues-Sun, \$5, through Feb 26

Coast to Coast - WEST: Washington State Convention & Trade Center, Mon-Fri, free, through Jan 11

Dick Weiss: Up and At 'em: Traver Gallery, Tues-Sun, free, through Dec 23

Fernanda D'Agostino: Generativity: Suyama Space, Mon-Fri, free, through Dec 16

Implied Fictions: Pivot Art + Culture, Tues-Sun, \$5, through Feb 26

JD Banke and Lora Baize: For Whom The Bell Tolls: Glassbox Gallery, Wed-Sat, free, through Dec 17

Jeffrey Simmons: Greg Kucera Gallery,

Tues-Sat, free, through Dec 23

Jennifer Mehigan: Watch Yourself Rot: Interstitial, Sat, free, through Dec 17

Judith Cooper Haden: The Women of the Milpa: M. Rosetta Hunter Art Gallery, Mon-Fri, free, through Dec 15

Kat Larson: The Ghost From Vega: Bridge Productions, Wed-Sat, free, through Dec 30, free

Kate Protoge: SAM Gallery, Wed-Mon, free, through Jan 8

Kiss Fear: BONFIRE, Wed-Sat, free, through Jan 28

Mark Calderon: Greg Kucera Gallery, Tues-Sat, free, through Dec 23

Monica Lisette-Sanchez: Explorations From an In-Between Place: Ethnic Art Gallery, Mon-Fri, free, through Jan 13

Paul Marioni: Maybe: Traver Gallery, Tues-Sat, free, through Dec 23

Precocious: Push/Pull, free, through Jan 17

Sarah McRae Morton: Mapping Stars at Noon: Foster/White Gallery, Tues-Sat, free, through Dec 24

Super Cooper 10: City Hall Lobby Gallery, Mon-Fri, free, through Dec 21

We Are a Crowd of Others: MadArt, Wed-Sat, free, through Jan 28

We Told You So: Comics as Art Exhibition: Fantagraphics Bookstore and Gallery, Dec 10-Jan 11, free

Winter Gymnastics: G. Gibson Gallery, Wed-Sat, free, through Jan 7

Complete listings at strangerthingstodo.com

QUEER

The Sixth Annual March of the Mistletoomosexuals

DON'T MISS They gather quietly at first, with little more sign of their approach than the crunch of frost under their dark leather boots and the gasp of the wind in their beards. By the time the horde of gay Santas has descended on Capitol Hill, it is too late for any drunken frat bros to grab a cheap red hat and ruin the fun, and so begins the March of the Mistletoomosexuals—perhaps the only remaining Santa pub crawl in the world that is not a horrible mess of belligerent vomiting amateurs. Bring your costumes, your manners, and a stocking stuffer or two for this annual rechristening of the neighborhood's gayest gay bars. Their schedule: "The plan is to begin massing around 9:00 p.m. at CC Attle's. CC's is big enough to hold most if not all of us. From there, we'll begin our march on Broadway to the Pike-Pine corridor around 10 p.m. We'll patronize Diesel, Madison Pub, Purr, and Pony; these are small establishments, so feel free to pick one. The goal is to meet back up again at the Cuff around 11/11:30. Many may choose to hang out at the Cuff for the rest of the night, with others rolling down the hill to the Eagle." (*Capitol Hill, Sat Dec 17, 9 pm-midnight, no cover*) **MATT BAUME**

We also recommend...

Glitterbeast: Secret Santa: Unicorn, Sun Dec 18, 7 pm

Complete listings at strangerthingstodo.com

PUBLIC LECTURES

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JAN. 11

A New Order for the Ages:

The Many Meanings of the American Revolution

RICHARD R. JOHNSON, UW PROFESSOR EMERITUS OF HISTORY

JAN. 18

Power and Privilege in the French Revolution

RAYMOND JONAS, UW PROFESSOR OF HISTORY

JAN. 25

The Russian Revolution and the Making of the 20th Century:

Global Perspectives at the Centennial

GLENNYS YOUNG, UW PROFESSOR OF HISTORY AND INTERNATIONAL STUDIES

FEB. 1

"Compatriots, can you hear me?"

The Vietnamese Revolution of 1945 and Its Implications for a Post-Colonial World

CHRISTOPH GIEBEL, UW ASSOCIATE PROFESSOR OF HISTORY AND INTERNATIONAL STUDIES

FEB. 8

Beyond and Within the Cuban Revolution

ILEANA MARÍA RODRÍGUEZ-SILVA, UW ASSOCIATE PROFESSOR OF HISTORY

EQUITY & DIFFERENCE SERIES: PRIVILEGE

THE GRADUATE SCHOOL

7:30 P.M. | KANE HALL UNLESS OTHERWISE NOTED

JAN. 10

Equity and Deeper Learning

PEDRO NOGUERA, PROFESSOR OF EDUCATION, UCLA

JAN. 27

White Privilege

TIM WISE, ANTI-RACIST WRITER AND EDUCATOR

FEB. 15

New Hurdles, Same Territory:

How History Can Guide the Future of Education

JOY WILLIAMSON-LOTT, PROFESSOR OF EDUCATION, UW

FEB. 28

Just Sustainableabilities:

Re-imagining e/quality, Living Within Limits

JULIAN AGVEMAN, PROFESSOR OF URBAN AND ENVIRONMENTAL POLICY AND PLANNING, TUFTS UNIVERSITY

MARCH 24

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MARCH 5
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12.16 Friday (Funk/Jazz)	
OG MCTUFF	Ari Joshua & Friends, Caveman Ego
12.17 Saturday (Electronic)	
DESERT DWELLERS	Yaima, Luke Mandala
12.18 Sunday (Bluegrass)	
BLUEGRASS CHRISTMAS	Farmstrong, Todd & the Toots, Bluesy Santa
12.21&22 Wednesday/Thursday (Reggae)	
ANUHEA (2 NIGHTS!)	Justin Young, Jessica Domingo, Two Story Zori
12.23 Friday (Surf-Rock)	
HIBOU	Fauna Shade, Great Spiders, Chris Chevayo
12.29 Thursday (Electronic)	
KALYA SCINTILLA	Subaqueous, Kozmo
12.30 Friday (Hip-Hop)	
LYRICS BORN + BLACKALICIOUS	Latyrx, Gift of Gab, Chief Xcel & Lateef
12.31 Saturday (80s New Wave Bash)	
NEON NYE ft. NITE WAVE	Mo J. Ent, #All4Doras, DJ Baby Van Beezly
1.1 Sunday (Hip-hop)	
KNOMADS	All Star Opera, Karma & Nobi, DJ Indica Jones
1.5 Thursday (Electronic)	
CLOZEE + PSYMBIONIC	Pressha
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WEDNESDAY 12/14

Robert Glasper Experiment

(Neptune, all ages) Like fellow Blue Note recording artist Dr. Lonnie Smith, Grammy Award-winning keyboardist Robert Glasper (2012's *Black Radio*) isn't just a dexterous player, but a man who understands the importance of the groove. It permeates everything the Houston musician touches, from post-bop instrumentals to soulful excursions (featuring the likes of Bilal and Erykah Badu) to elegant alternative-rock covers. Traditionalists may balk, but if Miles Davis could put his stamp on pop hits from Michael Jackson and Cyndi Lauper, there's no reason Glasper can't do the same with Radiohead and Nirvana (Glasper also scored Don Cheadle's Davis biopic, *Miles Ahead*). The future of jazz lies with open-minded players like Glasper and saxophone colossus Kamasi Washington who refuse to be bound by the strictures of the past. **KATHY FENNESSY**

Mr Oizo

(Q Nightclub) When French producer Mr Oizo (Quentin Dupieux) dropped his debut album, *Analog Worms Attack*, in 1999, it felt like a blast of filthy, revivifying air in the down-tempo, bass-centric spectrum of club culture. Here was a filmmaker-turned-studio-wizard who had a seemingly casual genius with simple yet utterly effective funky beats and an uncanny ability to coax the deepest, crispiest bass tones you've ever shat your trousers to. If he'd only released that one quirky LP, Mr Oizo would be a legend, but he went on to cut 2005's great *Moustache* (*Half a Scissor*), whose jagged electro funk and brutal low end prefigured elements of dubstep. (Flying Lotus's label reissued it six years ago, if you're

looking for cred points.) More recent Oizo albums like 2015's *The Church* and 2016's *All Wet* swerve into more HD sound design and conventionally club-friendly formations, but they do retain some of his sampledelic mischief. Unlike many electronic producers this late in their career, Mr Oizo has not fallen off. **DAVE SEGAL**

THURSDAY 12/15

Tacocat, Boyfriends, Connie & the Precious Moments, Dancer and Prancer

(Showbox, all ages) Who doesn't love Tacocat? Nobody by this point, let's hope. In case you missed out, they play power pop girl group surf rock and sing songs about talking back to jerks on the street, going crazy in modest proportions inside one's apartment, and what my local supermarket calls "feminine needs." (Aisle 7?) Connie & the Precious Moments theoretically offer some new-age color-therapy stuff, but soft—I think these people are wearing wigs! Ironically! So it's got to be some kind of setup, but who wants real new-age music, anyway? Dancer and Prancer: holiday surf rock! All the Christmas tunes some of us grew up with, plus surf twang and finger-between-the-lips bass! **ANDREW HAMLIN**

BleedTogether, A Very Ozzy Tribute

(Crocodile) Local woman-powered Soundgarden tribute band BleedTogether are performing *Superunknown*, the best Soundgarden album, in its entirety? Sounds like a roaring good time. Now, some of you may be apoplectic over my rating of *Superunknown*, but the 1994 LP stands as the Seattle grunge icons' most ambitiously psychedelic

expression. It's where guitarist Kim Thayil really stretched out and let his tone flower into third-ear-bedazzling plumes and the band most skillfully balanced their gravity and levity. *Superunknown* has its share of radio smashes, sure, but there are still some risks taken—the poignant downer psychedelia of "Head Down" and the Northwestern George Harrison move of "Half"—and the title track is as impressively massive as the most grandiose Led Zeppelin track. The killer-to-filler ratio slants very heavily to the former, and the four femmes in BleedTogether should bring it hard. **DAVE SEGAL**

Apache Truck Stop, the Knights of Trash, Stuporhero

(Funhouse) I know it's mid-December and we all need a break before we break, so I'm suggesting a good rock 'n' roll pulverizin'! Okay, most notably tonight is Burien's favorite sons of the church of Vox amps, the Knights of Trash. Y'all, they're the ONLY KNOWN Thee Milkshakes tribute band in the entire world. Thee Milkshakes, of course, were one of the almighty Billy Childish's 1980s garage groups that played and sounded like them killer beat groups of the early 1960s. Also in on the mayhem-making tonight: locals Apache Truck Stop, who sound like the Shoes' lo-fi power pop and are also catchy as hell with their (AHEM) above-average pop punk. **MIKE NIPPER**

MTBTZ, Koister, Oki, Meistro

(Barboza) Seattle trio MTBTZ (millennial initialism for Meaty Beats, apparently) don't sound as much like peak-period Meat Beat Manifesto as this old guy would like, but their slaps are indeed as beefy as advertised. MTBTZ fling their swaggering house, disco, and bass line rhythms with a bro-y brio, featuring enough

low-end girth and wobble to impress Pil's original bassist. The group's penchant for chopped-and-screwed rap samples adds a nice counterweight to the prevalent extroverted song structures. If their SoundCloud page is indicative of their live show, expect MTBTZ to get booked for many an electronic-music festival by next spring. **DAVE SEGAL**

FRIDAY 12/16

Dope Music Festival - Old School Night: Busta Rhymes, DMX, E-40, Method Man + Redman, more

(Tacoma Dome, all ages) Tacoma-made collective Sky Movement—piloted by Clemm Rishad and Will Jordan (aka the platinum writing team Writer's Block)—are presenting the third edition of their big-name stadium series. They evince both a rare understanding of the Northwest's urban market and the necessary industry connects to pull off such a feat. Their mini-festivals boast liver lineups than KUBE's Summer Jam or whatever they try to throw together at, say, White River Amphitheater. The first night of Dope 3 is "Old School Night," and it's also better than those disjointed 1980s/90s one-hit-wonder package rap tours. Don't look for any Adidas suits or Lee jeans—just the rafters shaking to Busta Rhymes, DMX, E-40, Method Man + Redman, Too \$hort, Kokane, Pharcyde, Da Brat, plus Money B and Young Hump of Digital Underground. Wow. Eat your Wheaties. **LARRY MIZELL JR.**

Red Fang, Torche, Whores

(Showbox, all ages) We all have those beloved hometown bands that become mired in the sticky floors of local shithole clubs, never to

Continued ▶

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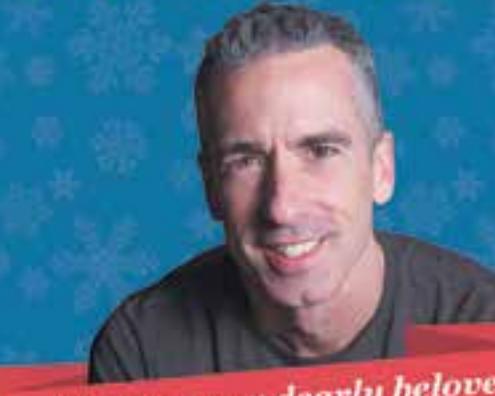
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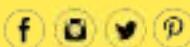


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THINGS TO DO MUSIC

make the leap into the national circuit, and never to garner a reputation outside of a small circle of friends. The first five years of Red Fang's existence were a token example of that particular Northwest breed of dead-end sludge brilliance. The group's tones were deliciously grimy. The energy was drunken and sweaty. The attitude was unaffected. And the prospects were dim. But in a rare fluke of music-biz justice, Red Fang blew up. Now if we could just see the same karmic retribution for Cro-Magnon doom-poppers Torche and Atlanta's feedback-and-fuzz tyrants Whores, then maybe there'd be that much more hope for the future of underground rock music. **BRIAN COOK**

SATURDAY 12/17

Dope Music Festival: Gucci Mane, Meek Mill, Jeremih, Lil Uzi Vert, more

(Tacoma Dome, all ages) Dope 3, the second of the series to be set in the Tacoma Dome, has for its second night's menu, a damn well-balanced meal, from the most certified of street rap to R&B to pop. ATLies Gucci Mane and Russ, Chicago's Jeremih, Philly's Meek Mill and Lil Uzi Vert, Sydney's William Singe, and Tacoma's Clemm Rishad and Yodi Mac will take the stage. Gucci, Meek, and Jeremih (and probably Uzi) will definitely draw that big noise, but don't be surprised if everybody sings along word-for-word with rapper/singer/producer Russ, who's been building a massive fan base online for years, resulting in a major label deal and tens of millions of streams. Singe, a YouTube and Aussie X-Factor star, is the other up-and-comer to watch for. **LARRY MIZELL JR.**

Standing Rock Benefit: Golden Gardens, Planning for Burial, God and Vanilla

(Highline) At the time of this writing, a project halt and environmental investigation has been ordered for the DAPL, but the water protectors' fight isn't over yet. Trump, ETP, and other malevolent forces could easily overturn this small victory, so 100 percent of the proceeds from this night of dreamy, dark sounds will still go to the Oceti Sakowin Camp. The well-curated bill features local gothronic-pop duo Golden Gardens, who produce a shimmering and propulsive brand of effervescent electronic dream pop. Wilkes-Barre, Pennsylvania-based one-man band Planning for Burial (aka Thom Wasluck) ushers forth a doomy, romantic slowgaze that sounds like a black-metal Kevin Shields. His ambient wall-of-noise looms over its listener with lush and twinkly atmospheres and passionate, brooding synth side glances. While local ambient act God and Vanilla's stark minimalism will also permit space for reflection in times of darkness. **BRITTNIE FULLER**

Mudhoney, the Fall-Outs, Pink Parts, Less Than Equals

(Crocodile, all ages, Dec 17–18) It doesn't matter that Mudhoney's last album, *Vanishing Point*, came out three years ago. It doesn't matter if they do new material tonight from whatever forthcoming LP they're working on, or not. By this point, these grunge godfathers are a proverbial well-oiled machine designed to provoke fist-pumps and moshing among teens and those approaching retirement age. With unerring consistency over the last 28 years, Mudhoney have ground out cantankerous cacophony and spewed caustic lyrical snark (and the occasional tender sentiment; see especially "If I Think") that has aged as well as their two garage-psych-connoisseur guitarists, Mark Arm and Steve Turner. Even in 2016, Mudhoney remain a vital live proposition; they are veritable rock-and-roll Dorian Grays. On Saturday, they are joined by the Fall-Outs and Pink Parts. And on Sunday, Less Than Equals—local scene vets Kurt Bloch and John Ramberg—will righteously homage the Equals, a British band that wrote some of the catchiest,

Continued ▶



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Rrose, Gregg Skloff, Leo Mayberry (visuals)

(Salt Room Yoga, all ages) Best known for her fathoms-deep, hypnotic minimal techno, Rrose surprised many fans last year by covering American avant-garde composer James Tenney's experimental piece *Having Never Written a Note for Percussion* for Seattle-based Further Records. Using a Chau gong and two mallets, Rrose follows Tenney's tenet to play a percussion instrument in one continuous take, from its quietest murmur to its most explosive climactic potential. She will re-create that tension-building exercise in the unlikely environs—but apt, given how meditative *Having Never Written a Note for Percussion* is—of Pioneer Square's Salt Room Yoga. Astoria, Oregon's Gregg Skloff is a master of scrupulously honed drones on double bass and sitar. Check out his cassette full-length on Seattle's Eiderdown Records, *The Glacial Enclosure*, for a deep dive into desolate drone sculpture, and also the reverbed sitar séance *All Way Relay* for spectral, psychedelic atmospheres. **DAVE SEGAL**

Brothers from Another, Beeba

(Neumos, all ages) Brothers from Another, now long past the days of colleging in sunny places like California, are playing a one-off show at Neumos tonight. December may seem like an odd time of year to catch such summery flavor, but consider the fact that the trio's jovial, positive strain beach party hiphop might be the perfect thing to knock the frost off your cold, dying sense of hope. It could be like hitting

the defrost button on some frozen summer leftovers, salmonella be damned. Toss in a warm-up set by BFA's charismatic DJ Beeba, and the fact that the band's Twitter account threw down a winky smiley face with reference to special guests, and you'll have to keep a strong lineup of emojis handy. **TODD HAMM**

SUNDAY 12/18

David Bazan's Christmas Miracle, Advance Base

(Neumos) Can you imagine spending the holiday season with a greater purveyor of complex acoustic misery than David Bazan? A veritable Scrooge of indie rock as it is, he stands alone as a crotchety bard, translating our inner feelings into clever, beautiful, and even sometimes cruel tales of joy and woe, regardless of which-ever season our projections of humanity reveal themselves to us. In his latest Suicide Squeeze release, *Dark Sacred Night*, 10 of Bazan's 14 yuletide singles of yore glitter sharply in the advent of December blackness, all remixed and remastered, yet retaining the evergreen quality of emotional resistance toward declaring peace on earth and goodwill to men. He'll be joined in his "Christmas Miracle" by lo-fi nostalgia hunter Advance Base, for what will surely be a moment of necessary holiday catharsis for all. **KIM SELLING**

MONDAY 12/19

Neurosis, YOB, Sumac

(Neumos) Against all odds, former Oakland hardcore punks Neurosis have carved out a unique niche in the often-repetitive annals of heavy rock: using unsettling sounds

for an uplifting effect. Ask a Neurosis fan, many of whom tattoo the band's artwork on their bodies, and they may tell you that the band's music has an almost healing quality. By incorporating atmospheric synthesizers, cyclical song structures, esoteric aesthetics, and the sounds of both folk and sludge, the band's taken the sound of street-level reality and elevated it to an almost spiritual plane. Their new album is called *Fires Within Fires*, and those titular flames refer more to a cleansing blaze than a scorched earth policy. Neurosis haven't played Seattle in years. It's a momentous enough occasion that this time they're bringing fellow positivism-by-decibels disciples YOB, usually a headlining act themselves, as main support. **JOSEPH SCHAFER**

TUESDAY 12/20

Punk Rock Flea Market: The Fe Fi Fo Fums, Childbirth, the Solvents, the Bucharest Drinking Team

(V2 Arts Center, all ages, Dec 20–22) Flea markets are cool! I never would have groveled before Jack Kirby's *The Eternals* or *Turok: Son of Stone* without those comic books up for grabs out at the Curling Club. The Fe Fi Fo Fums wanna boom, they wanna boom-boom, they wanna garage band, basically, but the singer sounds like Jonathan Richman trying to sound like Mick Jagger. Score! Childbirth combine one Tacocat bassist, one Chastity Belt singer, and a drummer described as a "cool mom" for songs with attitude about who's got eggs and who don't. Solvents sounds like two brave souls channeling T. Rex to make sense of fellating Jesus. Bucharest Drinking Team: Bashing Balkans back from break! **ANDREW HAMILIN**

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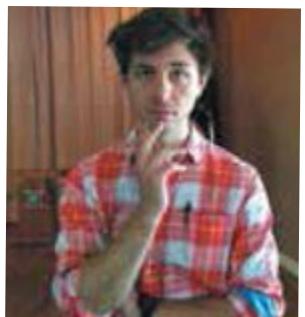
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NEUMOS The Album Leaf with Rituals of Mine, 9 pm, \$15

RAISBECK PERFORMANCE HALL The Line: A Cabaret, Dec 14-16, 8 pm, free

THE ROYAL ROOM Father Daughter 2-Year Anniversary, 7-11 pm, \$5-\$15

THE SHOWBOX An Intimate Evening with Citizen Cope, 8:30 pm, \$40.50/\$46

SLIM'S LAST CHANCE The Billy Joe Show, 8 pm, free

SUBSTITUTION Peace & Red Velvet, Son the Rhemic, RoKeT, Falon Sierra, 8 pm, \$6

SUNSET TAVERN These Young Fools, Michael Trew Band, Blue Star, Red Llama, 9 pm, \$8

TRACTOR TAVERN Bootleg Sunshine, Ragged Union, Woodland West, 8 pm, \$8

★ VERA PROJECT Andie Case & Guests, 7 pm, \$13/\$15

VICTORY LOUNGE Sundae Crush, youngster jiji, Body Meat, Yr Parents, 8:30 pm, \$5/\$8

WEDNESDAY Maklak, Greenriver Thrillers, The Devil Bores Me, 8 pm, \$8

SUNSET TAVERN Bear Mountain with Guests, 9 pm, \$10

TRACTOR TAVERN Marty O'Reilly with Royal Jelly Jive, 8 pm, \$10

VITO'S RESTAURANT & LOUNGE Casey MacGill, 5:30 pm, free

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JAZZ ALLEY Mike Stern Band with Dave Weckl, Bob Franceschini & Tom Kennedy, Through Dec 14, 7:30 pm, \$31.50

★ ★ NEPTUNE THEATRE Robert Glasper Experiment, 8 pm, \$26.50/\$30

PARLIAMENT TAVERN Wally Shoup Trio, 9:30 pm, free; Charley Rowan and Kevin Cook, 8 pm, free

TULA'S Jim Sisko's Bellevue College Jazz Ensemble, 7:30 pm, \$10

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★ TOWN HALL J.S. Bach's Christmas Magnificat, 7:30-9:30 pm, \$26/\$46

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★ CHAPEL PERFORMANCE SPACE Brooks Tran, 8 pm, \$5-\$15

★ CHOP SUEY The Residency Hosted By Macklemore & Ryan Lewis: West Hell, Munkbz, One2 & Koga Shabazz, and Vic Daggs II, 7 pm, \$8

CONOR BYRNE "We Shall

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★ KREMWERK Guayaba, Luna God, Brakebill, J-Nasty, 9 pm-midnight, \$5

★ LO-FI Kunuk, X Suns, Coastlands, You May.Die. In.The.Desert, 9 pm, \$10

★ MEANY HALL An Appalachian Christmas, 7:30 pm, \$50-\$55

NECTAR Scott Pemberton Band, Yak Attack, Cecil Moses & the SGs, 8 pm, \$10/\$15

★ NEUMOS Sweater Beats, PELL, Different Sleep, 8 pm, \$14

★ PONY Hero Worship: Stevie Nicks, 9 pm, \$5

RAISBECK PERFORMANCE HALL The Line: A Cabaret, Through Dec 16, 8 pm, free

★ ★ THE SHOWBOX

Tacocat, Boyfriends, Connie & The Precious Moments, Dancer & Prancer, 8:30 pm, \$15

THE SHOWBOX An Intimate Evening with Citizen Cope, 8:30 pm, \$40.50/\$46

★ SLIM'S LAST CHANCE The Billy Joe Show, 8 pm, free

SUBSTITUTION Peace & Red Velvet, Son the Rhemic, RoKeT, Falon Sierra, 8 pm, \$6

SUNSET TAVERN These Young Fools, Michael Trew Band, Blue Star, Red Llama, 9 pm, \$8

TRACTOR TAVERN Bootleg Sunshine, Ragged Union, Woodland West, 8 pm, \$8

★ VERA PROJECT Andie Case & Guests, 7 pm, \$13/\$15

VICTORY LOUNGE Sundae Crush, youngster jiji, Body Meat, Yr Parents, 8:30 pm, \$5/\$8

WEDNESDAY Maklak, Greenriver Thrillers, The Devil Bores Me, 8 pm, \$8

SUNSET TAVERN Bear Mountain with Guests, 9 pm, \$10

TRACTOR TAVERN Marty O'Reilly with Royal Jelly Jive, 8 pm, \$10

VITO'S RESTAURANT & LOUNGE Casey MacGill, 5:30 pm, free

JAZZ

★ BARCA Jazz at Barca, 9 pm-midnight, free

★ JAZZ ALLEY Sweet Honey In The Rock, Dec 15-18, 7:30 pm, \$50

★ NEPTUNE THEATRE Robert Glasper Experiment, 8 pm, \$26.50/\$30

PARLIAMENT TAVERN Wally Shoup Trio, 9:30 pm, free; Charley Rowan and Kevin Cook, 8 pm, free

TULA'S Jim Sisko's Bellevue College Jazz Ensemble, 7:30 pm, \$10

★ VERMILLION Tables & Chairs Presents: Guests, 8 pm, \$5-\$15 Suggested

DJ

★ PONY Billion Dollar Babies: DJ Aykut Ozen and Pretty Baby, 9 pm

Q NIGHTCLUB Studio 4/4: Route 94, 9 pm-2 am, \$12

TIMBRE ROOM Cameron Traxx, Rob Hanlon, DJ Zai, 9 pm-1 am, Free Before 10pm After 10pm

FRI 12/16

LIVE MUSIC

BARBOZA Great Grandpa, Snuff Redux, Familiars, 7 pm, \$8

★ CAFE SOLSTICE A Winter Solstice Concert with SeaMuse, 7:30-9:30 pm, \$15

THE CLOUD ROOM The Cloud Room Holiday Sing-a-long, 7-9 pm, \$10

COLUMBIA CITY THEATER Tyler Edwards, Arthur James, Sojourn Soul, 8 pm, \$12/\$15

CONOR BYRNE Redwood Son, Slings & Arrows, Bradford Loomis, 9 pm, \$8

★ CROCODILE The Helio Sequence, Genders, 8 pm

CONOR BYRNE "We Shall

Helio Sequence, Genders, 8 pm

CLASSICAL

★ TOWN HALL J.S. Bach's Christmas Magnificat, 7:30-9:30 pm, \$26/\$46

THE ROYAL ROOM An Evening With Spencer Day, 8 pm, \$25

TULA'S Gail Pettis Quintet, 7:30 pm, \$18

DJ

KREMWERK A Tribute to the Loft and David Mancuso, 10 pm-2 am, \$5

Q NIGHTCLUB Mint: DJ Christyle, 10 pm-2 am, \$10

RE-BAR Soul-Fi, 10 pm, \$0-\$10 before 11/5 after 11pm

TIMBRE ROOM Foolish: Death Star Disco Edition, 10 pm-2 am, \$5 before 11pm/\$10 after 11pm

CONOR BYRNE Redwood Son, Slings & Arrows, Bradford Loomis, 9 pm, \$8

★ CROCODILE The Helio Sequence, Genders, 8 pm

CONOR BYRNE "We Shall

Helio Sequence, Genders, 8 pm

CLASSICAL

BENAROYA HALL Handel's Messiah, 8 pm, \$26-\$89; **Q** The Coats

Annual Holiday Concert, 9 pm, \$6

7:30 pm, \$39.50

★ CHAPEL PERFORMANCE SPACE CLAP: Briggan Kraus String & Reed Quartet, 8 pm, \$5-\$15

★ HOLY ROSARY CATHOLIC CHURCH A Festival of Lessons & Carols, 7:30 pm, \$11-\$35

★ ICICLE CREEK CENTER FOR THE ARTS MAGICAL Strings Celtic Yuletide, 7:30 pm, \$12-\$22

★ ST. CHARLES BORROMEO Handel's Messiah, 7:30 pm, \$30-\$48

★ ST. DEMETRIOS GREEK ORTHODOX CHURCH A Byzantine Christmas, 7:30 pm, \$10-\$44

SAT 12/17

LIVE MUSIC

ARTSPACE HIAWATHA

LOFTS Mambo Cadillac Holidayalsa Celebration, 3:30-6:30 pm, \$15

BARBOZA A Classic Christmas with The Classic Crime, 5:10 pm, \$17

BLUE MOON TAVERN

The Moon Is Flat, The Naims, Sunsets West, Guests, 9 pm, \$5

CENTRAL SALOON

Verlaine, Daggerhands, English Gardens, Nikol Kollars, 8 pm, \$5/\$8

CONOR BYRNE

Weatherside Whiskey Band, Deception Past, Caleb & Walter, 9 pm, \$8

★ CROCODILE

Mudhoney, The Fall-Outs, Pink Parts, Less Than Equals, 8 pm, \$17

★ EASY STREET RECORDS

Casper Babypants, 6:30 pm, free

THINGS TO DO

All the Shows Happening This Week

SUNSET TAVERN Grynch, Jake One, Miguel Rockwell, 9:30 pm, \$10

★ **TACOMA DOME** Dope Music Festival, 5 pm, \$44-\$150

TIM'S TAVERN Stiff Spirit, Bad Koala, Men, Martians and Machines, The Almost Faithful, Postcard From the Badlands, 8 pm-1 am, \$8

★ **TRACTOR TAVERN** Maldoggies Family Christmas, Through Dec 17, 9 pm, \$15

VICTORY LOUNGE Wolves in Argyle, Success, Thadeus Gonzalez, 9:30 pm, \$7

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6-9 pm, free

JAZZ **JAZZ ALLEY** Sweet Honey In The Rock, Through Dec 18, 7:30 pm, \$50

MOORE THEATRE Ebi: Jane Javani World Tour, 8 pm, \$50-\$200

THE ROYAL ROOM 2nd Annual Kristin Chambers Snow Globe, 8:30 pm, \$10; Ray Skelberd's Yeti Chasers, 5 pm, free

TOWN HALL Duke Ellington's Sacred Music, 7:30 pm, \$14-\$40

DJ **CHOP SUEY** Dance Yourself Clean: Guests, 9 pm, \$5

KREMWERK HouseQuake with The Wonder Twins and Mr. Linden, 10 pm-2 am, \$8

★ **NIGHTCLUB** Fresh Prints: Sean Majors, Bgeezy, & Mr. Paul With The Hill Rat Fly Girls, 10 pm-2 am, \$12

RE-BAR Ceremony: DJ Evan Blackstone and Guests, 10 pm-2 am, \$5

RED LOUNGE Caribbean Holiday Party: MC T, DJ Garifuna, ZJ Veteran, DJ Xten, 9 pm-2 am, \$10/\$15

STUDIO SEVEN JINGLE BOMB 15, 8 pm, \$15-\$30

CLASSICAL **BENAROYA HALL** Handel's Messiah, 8 pm, \$26-\$89; The Coats Annual Holiday Concert, 7:30 pm, \$39.50

★ **ICICLE CREEK CENTER FOR THE ARTS** A Candlelight Christmas, 7:30 pm, \$12-\$22

● **SEATTLE FIRST BAPTIST CHURCH** Star of Wonder, 7:30 pm, \$12-\$38

● **ST. MARK'S CATHEDRAL** A Festival of Lessons & Carols, 7:30 pm, \$11-\$35

● **TACOMA RIALTO THEATER** The Christmas Revels, 7:30 pm, \$12-\$34.50

SUN 12/18

LIVE MUSIC **CHOP SUEY** Alicia Amiri, Ghost of Kyle Bradford, See Me River, 8 pm, \$8

★ **CROCODILE** Mudhoney, The Fall-Outs, Pink Parts, Less Than Equals, 7 pm, \$17

● **EL CORAZON** September Mourning with Anthrocene, 7 pm, \$10/\$12

HIGH DIVE The Science of Deduction with Guests, 8 pm, \$6/\$8

● **THE LAKE TRAIL TAPROOM** Sunday Open Blues Jam, 3-7:30 pm, free

LO-FI Rock For Standing Rock!, 9 pm, \$10

NECTAR Bluegrass Christmas: Farmstrong, Todd and the Toots, The Mighty Dreadful Stringband, Bluesy Santa, 6:30 pm, \$8/\$12

★ **NEUMOS** David Bazan's Christmas Miracle with Advance Base, 8 pm, \$18

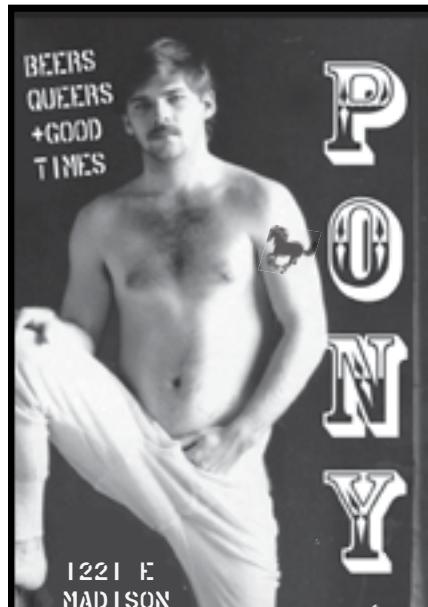
RENDEZVOUS John Craigie with Guests, 8 pm, \$10

★ **THE ROYAL ROOM** Spyn Reset with Industrial Revelation, 7:30 pm, \$15

	MON	TUE	WED	THU	FRI	SAT	SUN
SKYLARK CAFE & CLUB	Andy Coo Grateful Dead covers						
Rucker with She Thinks I'm Alex, 6-9 pm, \$5		Leif Totusek Guitar Savant					
SUBSTATION E-Neptunes, Duchamp, Keyan Keihani, 8 pm, \$6		Open Mic					
Mutiny, Freeway Park, Another Perfect Crime, 7:30 pm, \$8	The Revolving Bullets						
VICTORY LOUNGE Pucker Up, Don Gero, Slow Elk, 8:30 pm, \$8	Shivertwins Appalachian Yard Art						
VITO'S RESTAURANT & LOUNGE Bob Hammer, 6 pm Thru Dec 18, free	Middleman Bob Fat Boy Drive						
JAZZ	The Moon is Flat						
JAZZ ALLEY Sweet Honey In The Rock, Through Dec 18, 7:30 pm, \$50	The Naims Guests						
VITO'S RESTAURANT & LOUNGE The Ron Weinstein Trio, 9:30 pm, free	Opera on Tap						
CLASSICAL	Live Opera in a Dive Bar!						

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MON 12/19
LIVE MUSIC
 ★ **NEUMOS** Neurosis, Yob, Sumac, 8 pm, \$30

JAZZ
THE ROYAL ROOM The Music of "A Charlie Brown Christmas", 5:30 pm, \$5

● **TRIPLE DOOR** Brian Nova Jazz Jam, 8 pm, free

TULA'S pH Factor Big Band, 7:30 pm, \$10

CLASSICAL
BENAROYA HALL Ensign Symphony & Chorus: A Joyeux Noel, Dec 19-20, 7:30 pm, \$18-\$38

● **UNIVERSITY CHRISTIAN CHURCH** Solstice Celebration, 7:30 pm, \$25/\$15

● **WASHINGTON CENTER FOR THE PERFORMING ARTS** Community Messiah Sing-Along, 7 pm, free



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IRATION with PROTOJE + ZACH DEPUTY JANUARY 27 & 28 8:00PM	CIRCA SURVIVE with MEWITHOUTYOU + TURNOVER FEBRUARY 18 7:30PM

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12/14 WEDNESDAY		Do206 Presents: Do206 Holiday Soiree with Pickwick SISTERS, Calm Candy 21+
12/15 THURSDAY		The Crocodile Presents: BleedTogether plays 'Superunknown' in its entirety A very Ozzy Tribute 21+
12/15 THURSDAY		The Crocodile Presents: Bear Mountain @ The Sunset YURT, Withering Blooms 21+
12/16 FRIDAY		KEXP & The Crocodile Present: The Helio Sequence Genders, Headwaves All Ages
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MUSIC



EMILY NOKES

The Year of the Tacocat

How One Seattle Band Made the Most of the Worst Year Ever

BY EMILY NOKES

What. A. Fucking. Year. It's difficult to summarize the past 12 months within the frame of "So how was all that touring and being a musician and stuff?" Time is a bizarre frenemy, and reaching backward into 2016 feels heavier than it would have, say, one month ago.

Tacocat, my band, has been with me longer than any pet, partner, job, or hair color. This was the year we were able to do it bigger and better than before. We have toured at least once a year for the past nine years—nearly a third of my life—including about 110 days of 2016. (Before I continue, I want to acknowledge the obvious fact that the opportunity to do any of this is pure privilege.)

While I am indebted to DIY spaces and the communities that foster them, taking the step to do our band full-time has involved certain uncomfortable realities. If you want to reach a bigger audience, eventually someone else needs to book your tours, which has changed the scenery quite a bit for us in the last few years. Instead of playing Jimmy Misogyny's Famous Leaking Flea Basement or the Terrifying Hardcore Heroin Bunker, you might find yourself suddenly playing Club More Than One Working Toilet, or even hitting the jackpot at Inclusive Radical Feminists' Place. We've had a lot of luck, but it's still bittersweet.

The reason for all this touring was the release of *Lost Time*, our third full-length album, on April Fools' Day. Putting out an album takes a loooong time. We wrote the songs in the summer of 2015. Making a piece of art and then sitting with it for six months is anxiety purgatory. Should I have sung that differently? Are these lyrics too dumb? Is this song too serious? Too slow? Can everyone hear the Sudafed? Is this even good?

A month before the record came out, we took a 10-day trip to South by Southwest to practice our new songs live and remind people that we were still a band or whatever people are supposed to be doing there. Later in March, we played a Bernie Sanders rally at Safeco Field in Seattle. I wore a sweatshirt

with "79/100" written on it over and over in puffy paint. I cried when he spoke. I wish we could have played Hillary Clinton's rally, but Macklemore beat us out.

A week later, we played two album-release shows in one day—one all ages and one 21+ evening show—at Chop Suey. Both were sold out. It was the most fun. I cried then, too. We all cried. I was so overwhelmed by the sheer number of people in the room that night that I didn't even have a chance to talk to my own sister. Two days later, we left on a monthlong US tour, followed by a monthlong European one, followed by two more tours in the United States.

Memories from the first US leg are scattered. Lisa Prank joined us on the first half and charmed everyone at every show. Far too few gas stations in the US carry Schweppes black-cherry carbonated water. Shout-out to my bandmate Bree (bass, Libra, Chihuahua enthusiast) for taking the time to insist that we play with like-minded bands as much as possible—a task we realized most venue bookers kind of suck at. ("How about this dudely rockabilly band

with a grudge against every girl who never dated them?")

In New York, I had a dream that Bree and I got to interview Kathleen Hanna in an extreme hangover scenario where we met up at Bed Bath & Beyond and talked about feminism, music, tour tips, and coupon scams. AND THEN IT WASN'T A DREAM—AHHHHH. (At least I hope not.)

Right before our show in North Carolina, they passed HB2, the awful transphobic bathroom law. Lots of bands decided to cancel their North Carolina appearances, but we didn't, reasoning that doing so would have deprived the folks there who actually needed community the most a chance to be around like-minded people. Also, it's not like Tacocat bailing on the Pinhook in Durham would've had the same economic impact as Pearl Jam or Bruce Springsteen pulling out of a stadium show. Instead, we played to a crowd that was so full of love, and then we donated a bunch of the proceeds to Trans Lifeline.

In Richmond, Virginia, I sang along to a

Prince song and made a buddy at the venue who told me how much he LOVED Prince, and proved it by showing me a photo album of himself dressed up as the Purple One. The resemblance was pretty striking. Two days later, Prince passed away. I cried in the booth of a diner in Nashville and found the Richmond kid on Facebook to send him my condolences.

There is more crying in this than I thought there would be.

Touring Europe is as bipolar as it gets. One minute, you're feeling like a rad witch who sold out a decent-sized show in England. The next minute, you're ready to jump off the "stage" at the squat you're playing in Germany (to 12 people) to confront the sound guy who is literally hiding—ducking down behind the mixing board—because he gave up on getting your microphone to work. At all. Throughout the entire show. (The best part, though, is when a man e-mails to tell you how bad the show was and that "next time you should play somewhere else.")

One day, you're meeting young women in Glasgow forming their first feminist collective to fight back against the violence and misogyny within their music community. The next, you're shielding yourself from verbal and physical confrontations hurled by drunk Englishmen (the ur-bros).

One day, you're playing a magical show in France where a crew of rad femmes surprises you with homemade Dana Scully masks. The next, you're peeing in a public park on your period because the Twizzler-shaped venue you're playing has one bathroom all the way in the back and no one will let you through the crowd.

One day you're whining and the same day you're somehow simultaneously bragging. This is a weird piece to write.

Four days after barely making our flight home (this story would require its own article) we played Sasquatch! at the Gorge. We were

slotted to open the main stage, but the wind created a safety issue. All dressed up with no show to play, we sipped warm beer and waited. A stage tech asked me if I was "one of the dancers." I literally thought he was kidding and laughed in his face. A half hour later, a man who worked with the Cure saw my armpit hair and told me: "I like that. Most men wouldn't say that, but I think it's all right." I knew he wasn't kidding, unfortunately. We ended up playing a slot at the rave tent, which was more our (drunk) speed anyway.

In California, we played a few shows with the Regrettes (adolescent punk mixed with 1950s pop, the sweetest band ever). I can't imagine what life would be like if I had been that talented, confident, or smart when I was that young (the singer is 16). Being that they're a major-label band with three young female members, I wondered about their experience of sexism: Did they already encounter it regularly? Would they eventually experience it more or less than we did, given that they have a support system? They definitely dealt with age issues on the regular—a super aggro bouncer wouldn't let them stay and politely watch our San Diego show, even with Xs on their hands, even though none of them care about drinking and their very wonderful dad was there! Underage venue laws are also the topic for another piece altogether...

Our final tour of 2016 started off pretty rough. Eric (guitar, Libra, poodle enthusiast) woke up the day before we were supposed to leave for tour with searing shoulder pain that wouldn't allow him to sit up straight, let alone play guitar. Since we would be touring the first leg with Dude York, we decided to call "Peter 911" and ask if their guitarist (who is Peter) would please learn all our songs in 24 hours and join us for as many shows as Eric could not do. He agreed and learned our set list in one practice. What a guy.

Since we had to cancel our first date in Spokane, the three gals of Tacocat took off. Lelah (drums, Gemini, Pomeranian enthusiast) and I—the only licensed drivers—each took 10-hour shifts until we hit Minneapolis. The show ruled. I met a bunch of incredible abortion-care providers who came to our show because of the #ShoutYourAbortion connection. It was a lovefest.

We got Eric back two days later when he flew to Chicago with some edibles and a chiropractic device that looked like a giant cheddar Combo. We said good-bye to our loves Dude York and took up with Daddy Issues for the rest of the tour. Sometimes I think about the wonderful bands we've played with and feel anxious about all the people who might not ever hear them.

I'm rambling. My linear memory is horrible. How was tour? It was everything. To us, anyway. I can't deny the weird irony that our band had "a pretty good year" during a year that will most certainly go down in history as The Actual Worst. All I can say is that spending as much time as we did outside our Seattle bubble gave us the perspective that the world is not as balkanized as Fox News would have you believe, nor is it as homogenous as your Facebook feed looks. There are real, live progressive communities everywhere, all in different stages of figuring it out. Maybe they have a lot to learn, maybe they have a lot to teach—either way, dismantling oppression includes reaching out and nurturing one another as like-minded freaks. It might be absurd to say that the act of singing songs while being a woman and touring in a band (*cringe cringe cringe*) feels important during times like these. But in a small way, it kind of does. ■

We played a Bernie Sanders rally at Safeco Field. I wish we could have played Hillary Clinton's rally, but Macklemore beat us out.

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Bands I Pretended to Like for Boys

Part Three: Bob Dylan

BY KATHLEEN TARRANT

I tried to pinpoint when exactly I started pretending to love Bob Dylan. I racked my brain for the boy who first put on "Like a Rolling Stone" and stared at me with misty eyes.

Then I realized: There was no boy. It was all the boys. Every boy.

Every boy would sit me down and be like, "Hi, precious baby. I know you probably haven't heard of this super obscure songwriter, so let me put on an album that will change your life."

Then they would put on *Highway 61 Revisited* or *The Times They Are A-Changin'* or *The Freewheelin' Bob Dylan* and have a "moment." The moment would go like this:

1. They close their eyes.

2. They lean their head back, sometimes swaying a little to really drive home the point that they are *in the music*.

This is their blood. The music has literally replaced blood cells and now they are ethereal beings made of sound and emotion.

3. They snap their head back up, open their eyes, and search my face for the right reaction.

4. If I'm not climaxing, they proceed to talk *over* the album about how great Bob Dylan is.

Repeat this experience about 10 times from 2002 to 2010.

What I Think Now: Yes, boys, I've heard of Bob Dylan.

Yes, I do know that Bob Dylan is an important American figure in folk music and songwriting.

Yes, in fact, I do like *The Freewheelin' Bob Dylan*.

Yes, I do like a lot of Bob Dylan.

Yes, his voice fucking annoys me sometimes and I often prefer to listen to other

people cover his masterful songs.

No, I'm not impressed that you listened to all the *Bootleg Series*.

No, THERE ARE ALMOST NO DEEP CUTS IN THE BOB DYLAN CATALOG, AND YOU NEED TO STOP LOOKING FOR THEM. OTHER PEOPLE WROTE SONGS, TOO. DID YOU FORGET?

Look, I will never say that Bob Dylan isn't great or iconic—a rare behemoth whose career shifted a cultural conversation and pop music in general.

But that is never enough for these boys. They refused to accept that I *truly knew* Bob Dylan. They were indignant if challenged that they were not the ones who knew him best.

I have received floods of Bob Dylan playlists, endured hours of Dylanology trivia circle jerks, been lectured by two different men on why his "bad" singing is better than "good" singing.

I tentatively said I occasionally preferred covers of his songs, I watched a dude's head whip around as he stopped watching the road while driving to explain to me in tense, clipped tones WHY. DYLAN'S. VOICE. MAKES. THE. SONGS. IMPORTANT.

I almost died so I could be told to like something better than I liked it.

I'm bored of worshipping the 1960s Greenwich Village/Cafe Wha? scene and beat poets and finger picking and oh my god if someone sends me a Bob Dylan "deep cut" after this, I swear I'll light my hair on fire.

Was It Worth It: Yeah, Dylan is great. JUST STOP TELLING ME HOW GREAT HE IS. THE BATTLE IS OVER. THE WHOLE WORLD IS AWARE. ■

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SAT/JANUARY 7 • 8PM

kyle morton (of typhoon) w/ anthony d'amato

next + 1/8 rust on the rails w/ special guests

- 1/10 & 11 stick men
- 1/12 david bromberg
- 1/13 karla bonoff
- 1/14 classic albums live: presents the doors/la woman
- 1/15 dar williams w/ sherman alexie
- 1/16 whitney monge w/ aaron jones
- 1/17 neal morse band
- 1/18 showgirls w/ david schmader

musicquarium lounge

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- 12/14 sweet spot combo
- 12/15 maracujá • 12/16 closed for a private event
- 12/17 90's underground
- 12/18 birch pereira and the gin joints • 12/19 brian nova jazz jam • 12/20 swing 3po

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ART/CHRISTMAS



JESSICA STEIN

Christmas Is Bigger Than Trump

Don't Let the Grinch Steal Your Capacity for Awe

BY RICH SMITH

Have you read Charles Mudebe's piece "How Trump Turned Christmas Films into Horror Films"? If not, go read it! Then come back here. He makes such a moving, convincing case about the horrors of Christmas in the Trump Era.

"Instead of banding together to bail George Bailey out of a jam with their nickels and dimes, they've formed a lynch mob to string him up. Donald Trump has made Christmas movies into horror movies for anyone not born into the comforting illusions of white, small-town America... I never want to see the horror of Christmas lights in rural America again."

That feels right to me. I was born and raised in white, small-town America, in one

of the rural Christian counties that heavily favored Donald Trump. By high school, I had no illusions about the vapidity of my classmates' religiosity and the homogeneity of their neighborhoods. I knew those people spent more money on Christmas lights and fireworks each year than on lunch money for their kids. They're hypocrites whose favorite game is calling other people hypocrites.

So now that Trump and his ilk have Christmas, does this mean Christmas is canceled? It would be high time. I can see how every one of those bajillion holiday lightbulbs flashes a little message that says America is a Christian nation, despite the separation of church and state enshrined in our constitution.

And yet, I love those lights. I was raised a

Jehovah's Witness by a Jewish mother (long story), so I know a little bit about what it's like to feel excluded from some aspects of this holiday, but those lights brought me such a simple, stupid human pleasure. Growing up in Belton, Missouri, Christmas seemed to be one of the few things the place got half right.

With the exception of the summer county fair, Christmas is the one time all year that a town like Belton thinks of itself as a town—not just a collection of separate houses filled with people who (if they're lucky) live in separate rooms. The wreaths tacked to street lamps and even those houses with lit-up Santas all over them serve as a collaborative art installation that offers to all passersby the bodily pleasures of light and warmth against darkness, and even the spiritual pleasure of hope.

And another thing: As much as I hate to contribute to the urban/rural binary that this paper is so obsessed with, from my Belton perspective, the ultimate expression of Christmas was always in the big city. On television I watched movies like *Home Alone 2* and *Miracle on 34th Street* and basically every rom-com. (My mom and I watched a lot of rom-coms: *When Harry Met Sally*, *You've Got Mail*.) I didn't want to be eating a Pop-Tart in my pajamas! I wanted to live in the city. I didn't want to own a hardware store! I wanted to be somebody. And the somebodies were businessmen in suits who window-shopped down Fifth Avenue next to women wearing pearls and muffs.

But Trump has stained even this parochial fantasy! He's the ultimate Fifth Avenue guy. He's the oversize Christmas tree in the middle of Rockefeller Center. He's the grotesque, gold-plated billionaire that only a city with income inequality as grotesque as New York's could have produced.

Now that I live in the bustling metropolis of Seattle, I walk downtown—past the homeless people this progressive, forward-thinking, non-Trump-supporting city forces to sleep in the streets—reeling from one of the New Big Unprecedented National Crises that fill my feed every eight hours, wondering if Patty Murray's interns are holding up okay, feeling like every step I take and word I speak must serve to foment the revolution or

else why am I even taking steps or speaking, until that big, bright star of Bethlehem on the Macy's building blows me out of my head.

My first response is animal awe. I'm seeing a star on the human scale. My second response is the desire to keep feeling that awe. My third response is intellectual: The star is *really* a bullshit consumerist trap designed to make me think Macy's loves me so that I go inside and buy sheets on a credit card. But now my third response is this: That's Trump's star. The Grinch really did steal Christmas.

But I don't want to give that star to Trump. I don't even want to give one of those houses covered in lit-up plastic junk to Trump. I don't even really want to give Christmas to the Christians—who stole it from the pagans, anyway. I don't want to cede *any* power to the president-elect or the idiots who support him, and that includes my power to interpret symbols the way I want to. They can have my yuletide joy when they pry it from my cold, dead fingers.

And not to put too fine a point on it, but does every single cultural experience now only matter in relation to this motherfucker?

When I stare agog at that department-store star for five minutes, I'm not thinking about Donald Trump. I'm thinking about everything else—glee, my stepmother singing a carol to herself, the possibility of

actual happiness. I know many others take solace in this show of lights. And that turning away—for just a few moments!—is a jab at Trump. It's the least radical form of radical self-care.

The only artist I've met who has played in the room with a dictator is Lucas Debargue. He played Tchaikovsky's "Sentimental Waltz" for Vladimir Putin at a gala concert. When I asked Debargue if it was weird to play for a dictator—and in person, he could tell I was asking him if he felt like Putin's pet—he said, "In this kind of occasion, the music rules. The music is leading." Later he added, "When Putin put himself in the position of the listener, at that moment he was not the master. I think it's good. It's good when the machine stops so we can take a breath of something else."

In the United States right now, Christmas—a European tradition swirled with the symbology of prehistorical pagans, a day when even the Germans and British paused months of trench warfare during World War I (and then again in WWII) to celebrate with each other on grounds that swelled with the blood of their brethren—might be the only thing that's bigger than Trump. ■

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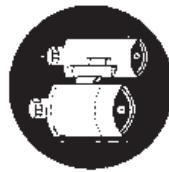
Capitol Hill

Captain Blacks is a bar with two decks, a slight nautical theme, and fried chicken and waffles. The po' boys and sliders are also quite good. Most of the food here glistens: beer-battered onion rings, deep-fried Beecher's cheese curds. The namesake is a pipe tobacco, the apostrophe was lost at sea.

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THEATER



VIETGONE Huong hates the way Americans treat their vegetables.

Vietgone Smashes Stereotypes

BY RICH SMITH

Qui Nguyen's *Vietgone*, playing at Seattle Repertory Theatre through January 1, is a love story within a love story during wartime. Quang (James Ryen) is a cocky pilot in the South Vietnamese Army. When Saigon falls, he winds up in an American refugee camp with Tong (Jeena Yi), a skeptic of true love who's constantly trying to fight back the advances of weepy men. She's a self-described "bitch," he's a self-described "asshole," and they'd be perfect for each other if not for their current relationship statuses—he's got a wife and kids back home, and she may or may not be engaged.

The playwright includes himself in this story, framing the core romantic tale about his parents, Quang and Tong, with a familial, meta-theatrical one about the process of interviewing them and writing about it.

Nguyen draws on cinematic and theatrical genre conventions from ninja movies, rom-coms, adventure flicks, and rap musicals, which keeps the energy levels high. Despite (or perhaps because of) the context of war, a generally breezy, almost cartoonishly funny sexual tone dominates the play. While all performers embody this spirit, Amy Kim Waschke's performance as Tong's powerful and powerfully flirtatious mother, Huong, stands out. Her slapstick is balletic, all her jokes land, and her rare swings into seriousness never feel forced.

The quality of the comedy is enough to keep the play rolling along just fine, but Nguyen's use of one brilliant linguistic conceit critiques American culture in a way I've never quite seen before.

At the beginning of the play, "Nguyen" announces that the main characters are Vietnamese speakers who don't speak English fluently but who, nevertheless, speak in unaccented English. When the American characters "speak Vietnamese," they use exaggerated cowboy accents and imperfect syntax. So they end up saying stuff like "Your mom very pretty." When the American characters speak in their native tongue, they say stuff like "Cheeseburger

baseball—discrimination!"

This choice essentially presents the story from the Vietnamese characters' perspective, but in English. It's a structural stroke of genius that works with and against stereotypes to grant native English speakers access to a story about people who speak another language, while at the same time effectively and humorously criticizing native English speakers for Othering non-native speakers for their accents. With this one move, Nguyen upends stereotypes that attend so many wartime romances, and it's perfectly executed.

Another unexpected gesture is Quang's moving defense of the war in Vietnam. In

Vietgone
Seattle Repertory Theatre
Through Jan 1

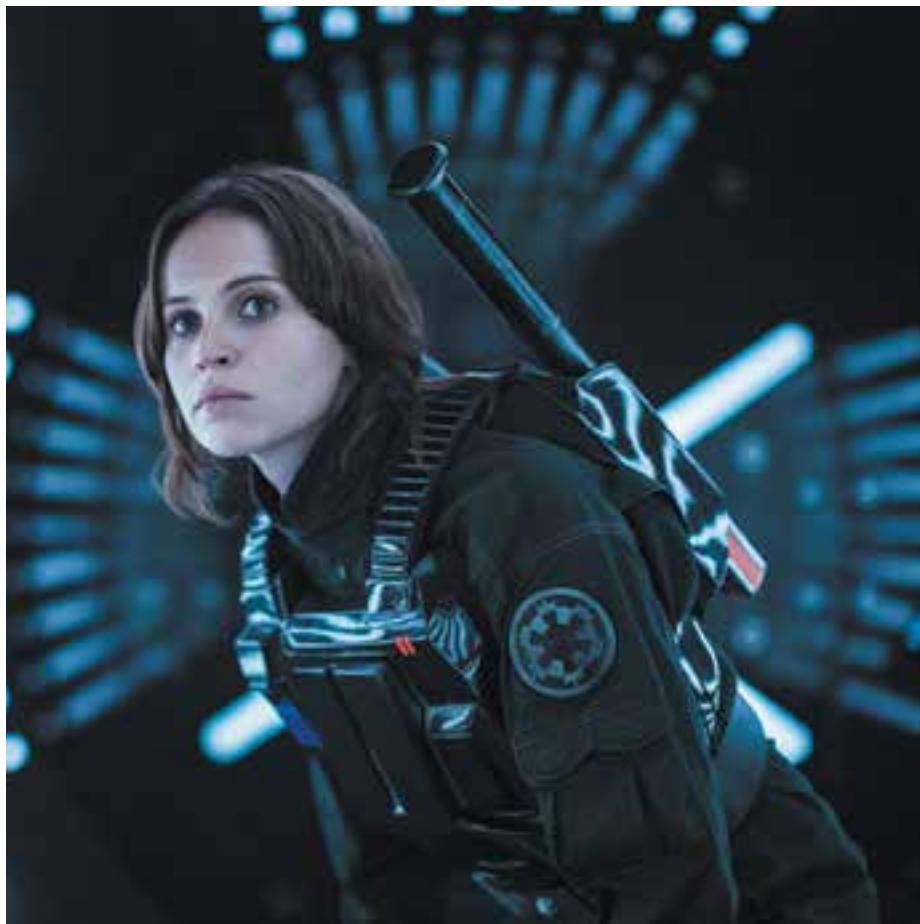
his view, leftists (and especially American leftists, and especially—especially self-congratulatory or self-pitying leftists) who paint the war as a major American blunder trivialize the lives of the Vietnamese who fought to protect their families and their freedom from communist occupation. I rarely hear this critique, but then again I rarely hear perspectives from South Vietnamese soldiers in the first place.

Like the play, Seth Reiser's lighting design is loud, but not at the expense of nuance. His dream sequences seduce us in pinkish-purple hazes before morphing into nightmares and, along with scenic designer Sara Ryung Clement, he makes the storied American landscape look like the brochure it is, in both its plastic sheeniness and its OMG-how-could-that-not-be-plastic glory.

I do have one criticism, though. Borrowing from the musical-theater tradition, the characters burst into song when they want to convey their deepest emotions, the ones impossible to express in dialogue alone. But instead of launching into protracted ballads or jazzy numbers, the characters start rapping. With the exception of one instance, the rapping in this play doesn't work. The rhymes are trite and the beats sound like Casio presets. I don't care how good a performer you are, there's just no way to sell a line like "Mary Jane, wash away all this pain in my brain." But aside from that one wrong note, it's hard not to be equally charmed and challenged by this show. ■



FILM



ROGUE ONE You can't win a war by being a Goody Two-Shoes.

Rogue One: Fast, Fun, and Morally Complicated

BY CHARLES MUDEDE

In *Rogue One: A Star Wars Story*, the theology of that faraway galaxy with its Force takes a backseat, and the troubled soul of the rebellion is at the controls. Why are these men and women raging against the imperial order and its forces? What sacrifices must be made if they hope to succeed? And what kind of society are they trying to overthrow and to realize? We know that the Empire is pretty uniform, very white, and very male. In the way the members of an ant colony are almost all sisters and almost all identical, the ruling and subordinate members of the Galactic Empire's war machine are all brothers and all look the same.

The rebels, on the other hand, are a heterogeneous lot. They speak different languages (and very different forms of English—Chinese English, Mexican English, British English, Black American English), they vary widely in size, they are males, females, and whatever is in between and beyond, and they are not only multiracial but multi-species. We can assume that the society the rebels want to establish in their galaxy must look like them—diverse. But the rebels have their problems. True,

they are fighting for the good (diversity and a kind of monarchical parliamentarism), but they also do bad things in the name of this larger good, which is ultimately their idea (in the sense of the idea in Joseph Conrad's *Heart of Darkness*: "Something you can set up, and bow down before, and offer a sacrifice to"). The Empire has its idea, and the rebels have theirs, and this is the meat of Gareth Edwards's *Rogue One*, which, of course, is very entertaining, is packed with action, moves very quickly, makes little demands on its actors, has beautiful spectacles of destruction, and involves a battle scene that will leave you exhausted.

Rogue One has beautiful spectacles of destruction and involves a battle scene that will leave you exhausted.

Now, what is the bad side of the rebellion? We see it early. Cassian Andor, a Rebel Alliance intelligence officer and one of film's main characters (played by Mexican actor Diego Luna), kills an innocent man, who in his panic draws the attention of Stormtroopers to himself in an alley on a moon-sized, ►

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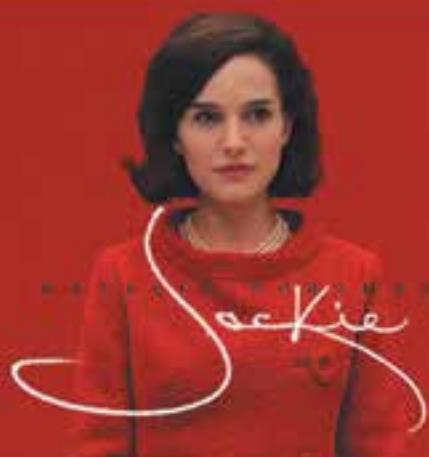
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ROGUE ONE To beat evil, you must use evil.

◀ densely populated trading post. Cassian is a murderer. What he did to that poor fellow, execute him to save his own hide, was cruel and unconscionable. But you can't win a war by being a Goody Two-Shoes. To beat evil, you must use evil. During a moment at the rebel base, there is a direct conversation about this, and all come to agree that amoral spies, freelance assassins, and terrorists with underworld connections are needed if the goal is to win the war.

This is one of the darkest films in the *Star Wars* series.

It's set in the time before the Rebel Alliance destroys the Death Star, a massive planet-destroying machine, by dropping a bomb into its one and only, very small flaw (the story of the first film of the series' first trilogy, *Star Wars: A New Hope*). *Rogue One* concerns why the Death Star has a flaw in

Amoral spies, free-lance assassins, and terrorists with underworld connections are needed if the goal is to win the war.

the first place—and how the Rebel Alliance obtained information about it. The price for this information, we learn, was very high indeed.

The Empire is not a joke. Its economic and military power is immense, and the power of its uniformity is almost unstoppable.

To challenge it, you need more than just the Force, which in *Rogue One* is with a blind ronin named Chirrut Îmwe (Hong Kong martial artist Donnie Yen). He does not really stand out but is instead a cog in the resistance machine. A rebel must, above all, feel that the

realization of the ideal future—here in the form of a harmonious, heterogeneous galactic society—far surpasses (1) the evils of war and (2) the self. If you miss this point, the sacrifices of a revolution, then you will not understand the greatness of *Rogue One*. ■

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ARIES (March 21-April 19): "Living is a form of not being sure, not knowing what next or how," said dancer Agnes De Mille. "We guess. We may be wrong, but we take leap after leap in the dark." As true as her words might be for most of us much of the time, I suspect they don't apply to you right now. This is one of those rare moments when feeling total certainty is justified. Your vision is extra clear and farseeing. Your good humor and expansive spirit will ensure that you stay humble. As you take leap after leap, you'll be surrounded by light.

TAURUS (April 20-May 20): "We are torn between nostalgia for the familiar and an urge for the foreign and strange," wrote author Carson McCullers. Are you ready to give that adage a twist, Taurus? In the coming weeks, I think you should search for foreign and strange qualities in your familiar world. Such a quest may initially feel odd but will ultimately be healthy and interesting. It will also be good preparation for the next chapter of your life, when you will saunter out into unknown territory and find ways to feel at home there.

GEMINI (May 21-June 20): "If you don't use your own imagination, somebody else is going to use it for you," said writer Ronald Sukenick. That's always true, but it will be especially important for you to keep in mind in 2017. You Geminis will have an unparalleled power to enlarge, refine, and tap into your imagination. You'll be blessed with the motivation and ingenuity to make it work for you in new ways, which could enable you to accomplish marvelous feats of creativity and self-transformation.

CANCER (June 21-July 22): Why are Australian sand wasps so skilled at finding their way back home after being out all day? Here's their trick: When they first leave the nest each morning, they fly backward, imprinting on their memory banks the sights they will look for when they return later. Furthermore, their exiting flight path is a slow and systematic zigzag pattern that orients them from multiple directions. I recommend that you draw inspiration from the sand wasps in 2017, Cancerian. One of your important tasks will be to keep finding your way back to your spiritual home, over and over again.

LEO (July 23-Aug 22): Vault 21, a restaurant in Dunedin, New Zealand, serves sautéed locusts. For \$5, patrons receive a plate of five. The menu refers to the dish not as "Oily Sizzling Grasshoppers," but rather as "Sky Prawns." Satisfied customers know exactly what they're eating, and some say the taste does indeed resemble prawns. I bring this to your attention, Leo, because it illustrates a talent you will have in abundance during 2017: re-branding. You'll know how to maximize the attractiveness and desirability of things by presenting them in the best possible light.

VIRGO (Aug 23-Sept 22): The literal translation of the German word *Kummerspeck* is "grief bacon." It refers to the weight gained by people who, while wallowing in self-pity, eat an excess of comfort food. I know more than a few Virgos who have been flirting with this development lately, although the trigger seems to be self-doubt as much as self-pity. In any case, here's the good news: The trend is about to flip. A flow of agreeable adventures is due to begin soon. You'll be prodded by fun challenges and provocative stimuli that will boost your confidence and discourage *Kummerspeck*.

LIBRA (Sept 23-Oct 22): "Since you are like no other being ever created since the beginning of time, you are incomparable," wrote journalist Brenda Ueland. Pause for a moment and fully take in that fact, Libra. It's breathtaking and daunting. What a huge responsibility it is to be absolutely unique. In fact, it's so monumental that you may still be shy about living up to it. But how about if you make 2017 the year you finally come into your own as the awesomely unprecedeted creature that you are? I dare you to more fully acknowledge and express your singular destiny. Start today!

SCORPIO (Oct 23-Nov 21): "To dream... to dream has been the business of my life," wrote author Edgar Allan Poe. I don't expect you to match his devotion to dreams in 2017, Scorpio, but I do hope you will become more deeply engaged with your waking fantasies and the stories that unfold as you lie sleeping. Why? Because your usual approaches to gathering useful information won't be sufficient. To be successful, both in the spiritual and worldly senses, you'll need extra access to perspectives that come from beyond your rational mind. Here's a good motto for you in 2017: "I am a lavish and practical dreamer."

SAGITTARIUS (Nov 22-Dec 21): Physicist Stephen Hawking is skeptical of the hypothesis that humans may someday be able to travel through time. To jokingly dramatize his belief, he threw a party for time travelers from the future. Sadly, not a single chrononaut showed up to enjoy the champagne and hors d'oeuvres Hawking had prepared. Despite this discouraging evidence, I guarantee that you will have the potential to meet with Future Versions of You on a regular basis during the next nine months. These encounters are likely to be metaphorical or dreamlike rather than literal, but they will provide valuable information as you make decisions that affect your destiny for years to come. The first of these heart-to-hearts should come very soon.

CAPRICORN (Dec 22-Jan 19): During these last few weeks, you may have sometimes felt like smashing holes in the wall with your head, or dragging precious keepsakes into the middle of the street and setting them on fire, or delivering boxes full of garbage to people who don't appreciate you as much as they should. I hope you abstained from doing things like that. Now here are some prescriptions to help you graduate from unproductive impulses: Make or find a symbol of one of your mental blocks and bash it to pieces with a hammer, clean and polish precious keepsakes and perform rituals to reinvigorate your love for them, take as many trips to the dump as necessary to remove the congestion, dross, and rot from your environment.

AQUARIUS (Jan 20-Feb 18): Singer-songwriter Tom Waits has a distinctive voice. One fan described it this way: "Like how you'd sound if you drank a quart of bourbon, smoked a pack of cigarettes, and swallowed a pack of razor blades. Late at night. After not sleeping for three days." Luckily, Waits doesn't have to actually do any of those self-destructive things to achieve his unique tone. In fact, he's wealthy from selling his music and has three kids with a woman to whom he's been married for 36 years. I foresee a similar potential for you in the coming weeks and months. You may be able to capitalize on your harmless weirdness, to earn rewards by expressing your charming eccentricities, to be both strange and popular.

PISCES (Feb 19-March 20): Was punk rock born on June 4, 1976? A fledgling band known as the Sex Pistols played that night for a crowd of 40 people at a small venue in Manchester, England. Among the audience members was Morrissey, who got so inspired that he started his own band, the Smiths. Also in attendance was a rowdy guy who would soon launch the band Joy Division, despite the fact that he had never played an instrument. The men who would later form the Buzzcocks also saw the performance by Johnny Rotten and his crew. According to music critic David Nolan, these future pioneers came away from the show with this conclusion: "You don't have to be a virtuoso or a musical genius to be in a band; anyone can do it." I see parallels between this seminal event and your life in the coming weeks. ■

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PHOTOS BY SUZI PRATT

Israel's Rich Vegetarian Traditions Hide in a Belltown Cafe

The Treats You Shouldn't Miss at Eggs and Plants

BY NAOMI TOMKY

One could easily walk into Eggs and Plants, order what's familiar—perhaps the falafel—and walk back to the office with no clue what sort of treats you missed out on. It's not that the crisp, light Egyptian-style falafel aren't up to snuff (they are), but that this barely-signed vegetarian cafe in Belltown holds so much more than you might ever know: undersung Israeli specialties, fluffy pitas, date smoothies that taste

of desert sunshine, and a unique treat of a view.

The menu bills the food as Mediterranean, but more specifically the food is Israeli. Though it identifies Moroccan eggs, an Iraqi sandwich, Persian omelets, and Yemeni flatbread, what brings them together is their adopted homeland. Israel is a country of immigrants, with local traditions joined by

those of Jews from around the world—those who arrived before, during, and after the country was established in 1948.

Eggs and Plants
2229 Fifth Ave, 448-2050

Today there are almost no Jews left in Yemen, but Yemeni-Jewish foods, like the malawach served at Eggs and Plants, flourish in Israel. The flaky flatbread is reminiscent of an Indian paratha or Malaysian roti, but ▶

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comes with the traditional Yemeni accompaniments of a hard-boiled egg and grated tomato. The puff pastry for the thick, layered pancake, like the pita that is used here, comes from an Israeli baker in New York.

When Eggs and Plants first opened just over two years ago, it made all the pita in-house. As volume grew, manager Nikolas Medenas says, the baker couldn't keep up—she was working every day while also going to school at the University of Washington. Owner Yair Rivlin says finding the right bread was the hardest part of opening the restaurant. Now the pita comes from across the country and gets heated to the baker's particular specifications. It comes out pillow soft, thick, and warm—the texture impressive even for an in-house version, doubly so for a shipped product. The softball-sized pitas split open at the top, leaving a surprising amount of room for falafel, shakshuka, or the fried eggplant of the house specialty sabich to nestle down into.

Food-nerd handbook *Lucky Peach* recently declared sabich to be “having an ‘it’ moment” in the United States. The sandwich was also Rivlin’s inspiration to open Eggs and Plants: “You could find falafel here, you could find shakshuka, but sabich—I didn’t see it anywhere.” *Lucky Peach* traces the history of the street food as it entered Israel with Iraqi-Jewish immigrants in the 1950s as a Shabbat breakfast, then onto the streets of Israel in the 1980s. The sandwich starts with fried eggplant and comes an avalanche of toppings: chopped egg, pickles, hummus, Israeli salad, cabbage salad, and tahini. Eggs and Plants’ version overflows messily, as is typical of the dish, making it even more indulgent.

When Michael Solomonov, the James Beard Award-winning American-Israeli chef at Philadelphia’s Zahav, stopped into Eggs and Plants while he was in town, he expressed enthusiastic surprise about it to KUOW. Most US restaurants billed as Israeli, he explained to the radio station, are like red-sauce Italian-American food compared to real Italian cuisine: tasty but entirely off the mark. Eggs and Plants, however, is cooking the foods that have long stood in the shadows of falafel and hummus as emblems of the Israeli diet.

In order to do that, Eggs and Plants has adapted, not only by bringing in the pita and puff pastry from New York, but also in how it serves some dishes—like the shakshuka sandwich. “If you want traditional shakshuka,” Medenas says, “order it as a platter instead of a sandwich.” The dish normally features eggs

served in the tomato sauce in which they are poached, with bread for dipping. Here, the same eggs nestle into the soft pita along with fried potato slices, hummus, Israeli salad, cabbage salad, pickles, and tahini. It is a Moroccan dish adopted as an Israeli breakfast, made into a sandwich here in Seattle. Just as the immigrants to Israel adapted their cuisine to their new surroundings,

Rivlin’s cafe adapts Israeli food to the city where it has landed. That includes skipping the parts that can’t be done locally—those familiar with Israeli food may note that there is no amba on the sabich. Rivlin says he personally doesn’t love the bright-yellow fermented mango sauce that often perks up the specialty with a bit of funky fruitiness, so he hadn’t worried too much about it when opening Eggs and Plants. Now that the cafe is more established, he says he’s put finding a source for it on his priority list.

But with or without the amba, the local Israeli community embraced the cafe early on—often dispensing honest advice and helpful tips to Rivlin after a meal. Other audiences have taken longer to warm up to the vegetarian spot: “People come in and want a gyro,” says Rivlin, and they get upset the menu has no meat. “There’s an element of education: In the Middle East, this is what people eat for lunch, for dinner. It’s very filling.”

But over the last two years, plenty of people have found their way to the tiny—but extremely special—corner of its building in Belltown. Once inside, it seems like an average lunch spot: a drinks fridge on the left, a few tables in the window, and a counter at which to order. But after each order, the counter-person lets diners in on a little secret: Head down the hallway on the right to the seating area, which looks directly into Seattle Glassblowing Studio. While diners await their refreshing house mint lemonade (more of a slushy, really, than a drink), they can watch amateurs and experts create colorful vases, tiny delicate horse ornaments, and all types of glass art in the fiery hearth of the studio. The big picture window from the seating area into the studio is similar to so much at Eggs and Plants: unadvertised, unknown, and yet there for the taking. Go sometime. Order the sabich or the malawach, even though you’ve never heard of them. Then take the advice of your server to mosey on down the hall for a better view. ■

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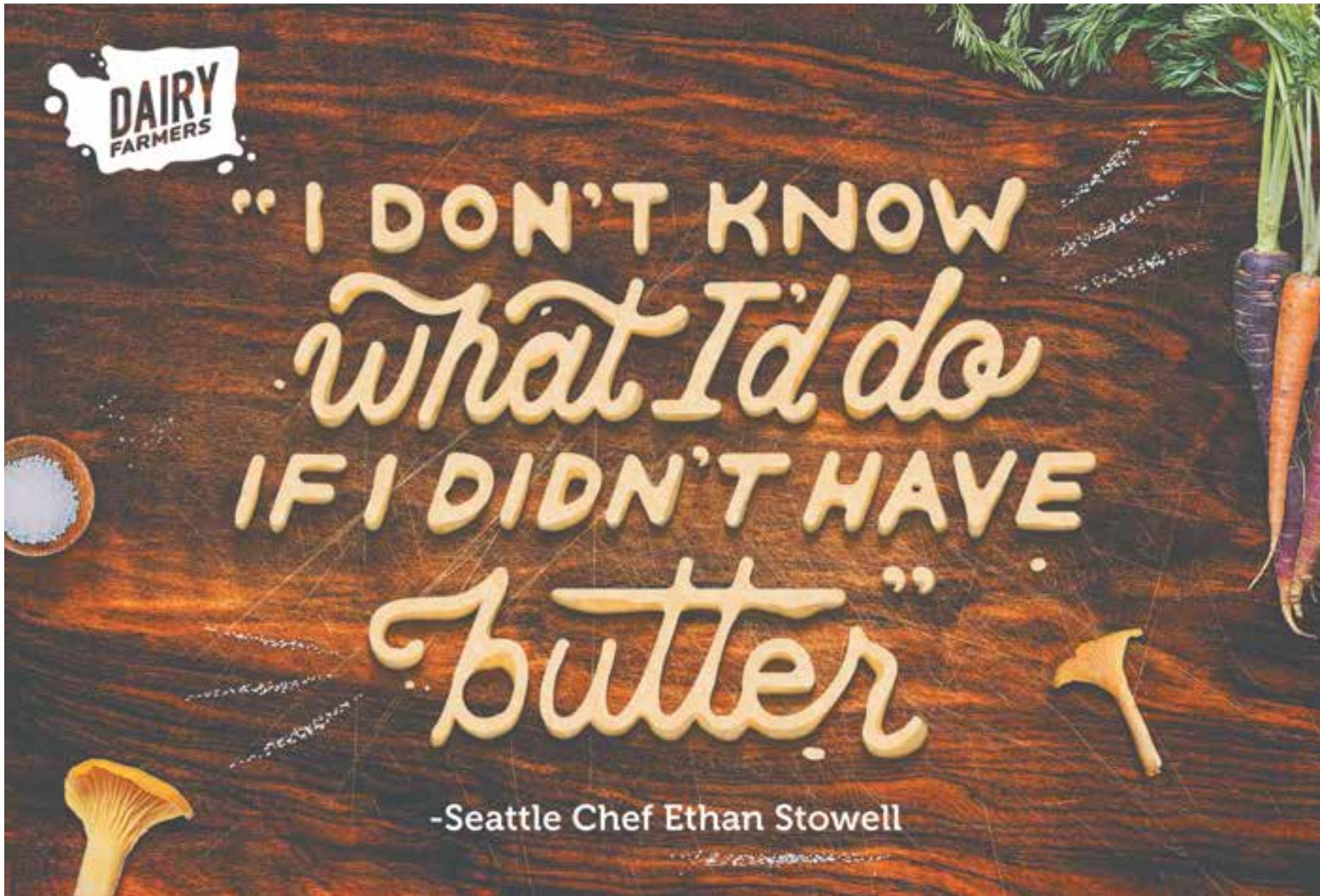
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PERSON OF INTEREST

Marcos Martinez

TEXT BY ANA SOFIA KNAUF
PHOTO BY STANTON STEPHENS

Marcos Martinez has spent several decades working to raise the voices of immigrants and other marginalized groups. After a 20-year stint as a radio journalist at an NPR affiliate in New Mexico, Martinez made a home in Seattle, where he served as the director for Entre Hermanos, a nonprofit advocating for LGBTQ+ Latinx people. Today he serves as the executive director at Casa Latina, a gathering space for Latinx Seattleites to find community and professional and educational support.

With a Trump presidency looming, Martinez says his organization is mobilizing and organizing to "provide protection and prepare for whatever attacks, assaults, or insults are hurled at us." The one thing he refuses to do is sit idly by.

You've spent nearly a decade focusing on social justice in the Latinx immigrant and LGBTQ+ communities. What drew you to this work?

Queer people of color have to navigate transphobia, homophobia, and racism, so working at [Entre Hermanos] was a huge gift for my understanding of this intersectionality.

There is a racist xenophobe headed for the White House. Why is Casa Latina's work helping disenfranchised communities more important than ever?

In times of threat, it's important to gather in community, for safety and that sense of power in numbers. Casa Latina has created a space for day laborers and domestic workers to gather for finding employment, receiving education through ESL and other classes, and getting organized for better working conditions and immigration reform.

Which other organizations are doing great work in Seattle?

There are many grassroots groups providing spaces where people can come together for support and what we call "convivencia," which is like fellowship or hanging out together in community. I want to give a shout-out to the South Park Information and Resource Center, which is a small but resourceful community space.

Para Los Niños, a nonprofit based in Burien, supports the success of Latino students by working with families and helping them engage with the school system. This is a women-led organization, and I'm proud to support their work.

When you're not working, what's your go-to bar or restaurant?

I really like food, a lot, but I don't appreciate the whole foodie concept and especially the fetishizing of humble cuisines and practices that put "the best" of whatever out of reach of ordinary people. This will sound blasphemous, but I often feel like Starbucks has more diverse staff and clientele than the small independent coffee shops I see, at least the ones near where I live and work.

What do you like to read? Can you recommend a few writers?

I like speculative fiction. After the elections, I started to feel like we're living in a Margaret Atwood dystopian-future novel. I've been to readings locally by Ruth Ozeki, who also writes speculative fiction, like *A Tale for the Time Being*. Elissa Washuta is a brilliant local writer and essayist who writes with great insight about sexual violence, mental illness, and issues pertaining to Native people.

What's been on your playlist lately?

Mostly I listen to audio books. I don't keep up with the latest music, but I will cue up Kendrick Lamar, or when [Beyoncé's] *Lemonade* came out, I wore that out, or some old Grateful Dead. I did attend UC Santa Cruz in the late '70s, so...

What are you tired of people complaining about in Seattle?

The weather. Honestly, the rain makes trees grow. I moved here from the desert and drought conditions! Also, quit complaining about millennials. Young people are leading the way.

People are starting to complain about loudmouth misogynists and racists, but please don't stop complaining about that. We need an intervention strategy there. ■





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